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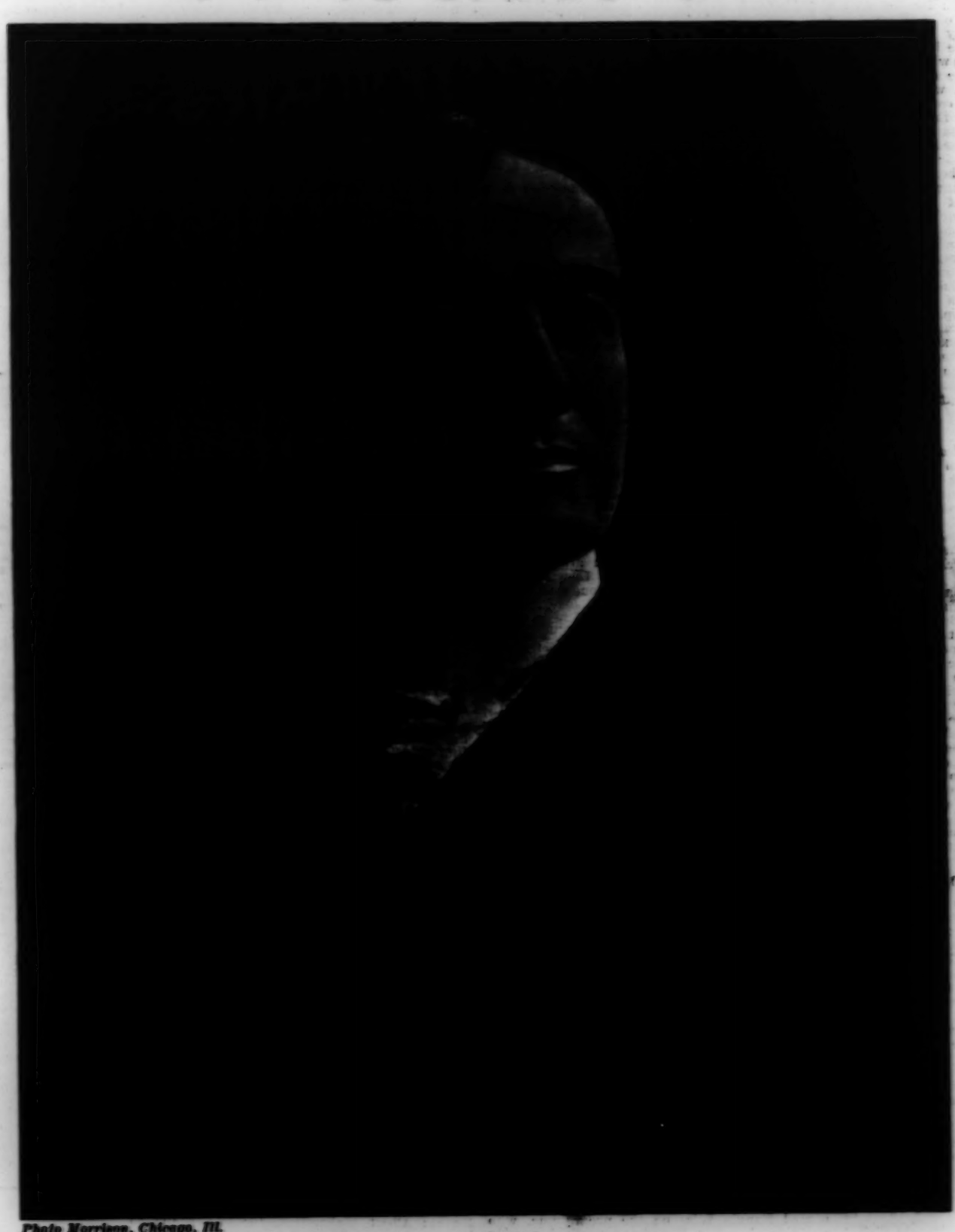

Photo Morrison, Chicago, Ill.

WILLIAM COURTLEIGH.

JUST now when the city pavements seem of unbearable hardness, and city noises an insupportable chorus, and our thoughts wing away to green-clad hills and silver sparkling lake and stream and sea, one is a favorite child of fortune if he be of those who is asked for a week end to Henry Miller's farm.

So greatly has it become Mr. Miller's enthusiasm that his friends send him the addresses of their barbers, and address him as "Farmer Miller," a title of which he is vainer than that of the past year's mintage, "actor-manager."

The farm, which last week was solemnly christened Hilltop with the aid of the original old oaken bucket on the place, is a hundred-acre tract on the summit and the sloping sides of the highest hill in the richly wooded, rolling region north of Stamford, in Connecticut. Orchards abloom surround the Revolutionary period house, that low and broad and white, with many paned windows, gives back a calm gaze to the valley, dotted with towns and webbed with the steel threads of railroads and trolley car lines, since its brick and timbers were piled upon each other one hundred and fifty years ago. A brook that has its source in a spring near the crown of Hilltop flings and dashes its speeding way to the valley. Three minutes' walk from the house is a natural foundation of stone upon which Mr. Miller will erect of the native stone upon the farm a study and rehearsal room, where, he says, with a sigh of anticipative content, he may "yell as loud as I please without danger of arrest." On one side of Hilltop is the sweeping, circuitous road, overtopped by the mingling branches of trees, that for the beauteous western vistas it affords has been named Sunset Road. A broad drive connecting with the road from seven-mile distant Stamford will point as a long yellow, determinate finger to the farmhouse which now is and the clubhouse which, according to Mr. Miller's plans, eventually will be. For the actor-manager's philosophy of the ensuing three months is "What is a Summer home without visiting friends to fill it?" In time, therefore, a clubhouse will appear on the apex of Hilltop. A book will contain the names of its members, and whoever of them is awearied of the world of city streets may come there, after having first telephoned "Is there a room left?" for a week end or a month or a Summer, and no questions will be asked, except "What train do you come on?"

Margaret Mayo, the handsome hazel-eyed wife of Edgar Selwyn, whom we remember pleasantly as Miss Mitford in Secret Service and more recently with Pretty Peggy, and who was one of the women at The Twelfth Night's first revel of 1907, whom a fastidiously appraising bachelor said possessed rare distinction, is the author of a work that we see in most well stocked dramatic libraries.

It was a good many years back on the road to yesterday, although not so many as to cause Mrs. Selwyn to seem other than the charming young woman she is that she found inspiration and material for the neat little green-backed book which players have scanned to the thumb-marked, weather-beaten stage of book use. She was a young girl with a thirst for information that parched the Oregon village that was her home. Only one person within the village boundaries possessed a fund of information which the youngster's exhaustless curiosity had not made to run dry. This was a resident gypsy who talked to the lank little girl of the influences of the stars. Never had the gypsy told all she thought of the vast subject, never had the child heard enough. When the star of Margaret Mayo's fortunes directed her Eastward she continued the fascinating study begun with the gypsy, and the result is this book, "Our Fate and the Zodiac."

"In the boundless sea of Time each one sails his life ship," says Miss Mayo, by way of introduction. "The advantages of predisposition comprise the ballast; the inherent inclination is the chart by which the wise sailor must steer his course. Thomas Carlyle's rule of life was, 'Know thy duty, and do it,' a right, noble motto; and, in truth, the only one worth while. Carlyle voices the impulse of every worthy soul.

"How much it behooves us therefore to study, to understand well the gifts of Destiny, remembering ever that these comprise not the entire voyage, but only the ballast and chart, which are to be so wisely used that, when eventide comes, anchor may be cast in the safe harbor, and there be rendered up a full day's work, a talent well husbanded.

There follows Miss Mayo's careful and well phrased grouping of the attributes of persons born under the various signs of the Zodiac. And blank leaves are provided for the entering of the names of one's friends who were born under those signs, adding the value of the human exhibit to that of speculative science. I am glad to place upon my nearest book shelf this astrological autograph book by Margaret Mayo.

Girls! also boys! When you feel lumpish and life is below par, and your friends are walking disappointments and the world is a vast vacuity, and the promises of your youth seem to you to lie like an advertisement, your hopes are not crushed, your heart is not broken. All these dolors arise from stagnant blood, as miasma rises from a sluggish marsh. Stir that blood into action by these exercises which Julian Hawthorne, author and athlete, recommends out of a profound experience.

This is what he advises for women: "All women have not an opportunity to play golf, but almost any woman can take exercises which will have nearly or quite as good an effect upon her. They should not be violent and they need not take much time, and a very little of them properly, and above all regularly done, will make a really immense difference in a woman's physical condition. It is a mistake to think that arduous or constant exercise is necessary to health and strength, in either man or woman, but moderate and regular exercise is indispensable if you wish to be and to remain well and vigorous. It is not only or chiefly the increased muscle power that is valuable; it is the wholesome activity thus communicated to the great internal organs of the body. Exercises that rotate the body as on a pivot; bending exercises, forward and from side to side; the sitting up exercise and the exercise of lifting the rigid body from a prone position on the floor by straightening the arms, supporting the weight on the hands and toes only—these are life givers to women."

And this applies to every person possessed of common sense and the desire for physical betterment and its resultant mental betterment.

"You can do a good deal of useful exercise in bed before getting up. Lying on your back, arms folded, lift your head till you can see your feet, half a dozen times or more; after a week or so raise your body till you sit upright, still with arms folded and without lifting your feet. Lie on your stomach, your hands on the small of your back, and lift the upper part of your body as high from the mattress as you can. Get out of bed, stand erect and lift one knee after the other as high toward your chest as you can, avoiding bending the body forward. When you are tired of that stoop forward, the arms hanging straight, till the fingers touch the floor or as near as you can get to it.

"This is the Langtry testing exercise. Mrs. Langtry says that when she can touch the floor with her fingers without bending the knees she knows she is all right. If this exercise becomes impossible or difficult she puts herself through a rigorous course of training until the feat again becomes not only possible, but easy. Keep the knees straight all the while during this exercise. Finally stretch your arms above your head as high and as straight as they will go; hold them there while you take a long breath, and then bring them down to your sides."

At a dinner where were persons of so many mental angles—and each diner a monologuist—that it nearly broke up in a riot the other night, memory driven by apprehension recalled these rules by a professor of English. He called them "Rules for Pleasant and Profitable Conversation."

The tone of good conversation is flowing and natural; it is neither heavy nor frivolous; it is learned without pedantry, lively without noise, polished without equivocation; it is made up neither of lectures nor epigrams.

Those who really converse, reason without arguing; joke without punning; skillfully unite wit and reason, maxims and sallies, ingenious raillery and severe morality. It is important to bear in mind to always speak of everything in order that every one may have something to say; they do not investigate too closely for fear of wearying; questions are introduced as if by the by, and are treated with rapidity; precision leads to elegance, each one giving his opinion and supporting it with few words. No one wantonly attacks another's opinions, no one obstinately supports his own.

They discuss in order to enlighten themselves, and leave off discussing where dispute would begin; every one gains information, every one recreates himself, and all go away contented; nay, the sage himself may carry away from what he has heard matter worthy of silent meditation.

A thoughtful young woman always, Viola Allen has been giving serious thought to the manner of a Thespian vacation, and this is what she says:

I do not think that anything is gained, except transiently, by working all the time. The Summer stock company is necessary sometimes in order that an actor may make both ends meet, but in nearly every case, it seems to me such a necessity is caused by the shortsightedness of the average actor, who is apt to forget when receiving his weekly salary that the end of the season is coming, and then the long Summer vacation. I think that the player who works constantly soon grows to be an actor in every sense of the word. His methods become artificial, because he has no time away from the limelight and mimic life to study daylight and real life; to acquire a knowledge of apple orchards that are not painted, and of mountain torrents and babbling brooks that are not arranged for audiences. He should, I believe, during the Summer months be as much as possible with the people who do not talk of the theatre, and who are not aware that there is such a thing as a Theatrical Syndicate or a one-night stand.

I am sure that a Summer of simple country life, early hours and plenty of outdoor exercise, will do more to make the Winter's work a success than any amount of experience gained by working during one's vacation.

The audience at the Grand Opera House last week resembled a checkerboard of alternating black and white ovals. Some one as the audience awaited the rising of the curtain upon "The Shoo-Fly Regiment" whistled, and from the corners of the big house came back giggling responses:

"Put your hand on your razor and your money in your pocket and enjoy yourself."

But after the rise of the curtain there were no dull seconds. Even the man who had sat up with a sick friend the night before and the night before that and, with successively preceding excuses, dared not yawn. Nor did he wish so to do. Those clever young negroes, Cole and Johnson, provided good music and good fun. There was a young woman well named Fannie Wise on the programme, who could teach many Broadway musical comedy favorites the difficult art of listening gracefully and interestedly to a love song sung at her. And Grizelle, a Filipino dancer, impersonated by Nettie Glen, looked as though a flame had been incarnated into human form and danced as with as whimsical grace.

Tired of the daily orders for sausages and porterhouse steaks that came to her apartment since the announcement that she had purchased a tenement house on whose ground floor was a meat market, Rose Stahl sold that property at a profit, and, feeling the home stirrings within her, has purchased corner lots near enough to the Laurelton, L. I., station to permit their owner to catch a train at a three minutes' spurt, and yet close enough to Frank Keenan's future mansion to walk to the tennis tourney on his lawn.

THE MATINEE GIRL.

AUSTRALIAN NOTES.

Mother Goose—Musical Comedy—Grand Opera—Olivia—Royal Besses o' th' Barn Band—Gossip.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., May 14.

Mother Goose continues to draw splendid houses at Her Majesty's Theatre. It must have been with considerable regret that J. C. Williamson announced its projected withdrawal after a nine weeks' run when it was going strong enough to double the run. After the Sydney season Adelaide and Westralia will be given an opportunity of indorsing the unanimous verdict of Melbourne and Sydney audiences.

Julius Knight and his supporting company lost nothing by their removal from Her Majesty's to the Theatre Royal, where their lengthy season is now concluding. May 25 is announced for the final performance. Brigadier Gerard proved particularly acceptable, and rivivals of Monsieur Beaucaire and The Silver King are the final bills. A New Zealand tour follows immediately after the Sydney season.

Tittell Brune is booked to leave Melbourne on June 1, when visits to Adelaide, Brisbane and Northern Queensland will close her present successful tour of Australasia.

The Royal Comic Opera company, at present delighting Brisbane theatregoers, is due for a welcome reappearance in Sydney on the first of next month, when we will be given the opportunity of seeing The Spring Chicken.

The Waldron-Humphry combination is doing well in Westralia, and will play again in Melbourne early in June. They will remain there until July, when they will be deposed by Andrew Mack, who is then due from Maoriland.

J. C. Williamson's new musical comedy company is to produce The Blue Moon at Princess Theatre, Melbourne, on June 22. Rehearsals start early in the month under the direction of Gerard Coventry. The new people include Daisy Wallace, Maud Thorn, Victor Gouriet, Miles Clifton and Reg Kenneth. Alfred Moulton is to be musical director, having returned to Australia with Andrew Mack.

George Musgrove has no cause to regret his grand opera enterprise. The Melbourne season concluded last week with a production of Die Walkurie, which, after production in Adelaide, will be seen in Sydney in a fortnight's time. Two other operas new to Australia were produced during the season just passed, viz., Gounod's Romeo et Juliette and Humperdinck's Hänsel und Gretel. George Musgrove announces his intention of producing grand opera in Australia every two years, and has already cabled to Germany in order to make future engagements.

J. C. Williamson and Harry Rickards are both off to Europe in search of fresh talent and novelties.

Quality Street is the present bill of the Brough-Fleming company at the Sydney Palace. For Saturday next the first Australian production of Olivia, a dramatization by Wells of The Vicar of Wakefield is announced.

H. W. Varna, lately Beerbohm Tree's stage manager at Her Majesty's, London, has been engaged to superintend this production, which is by arrangement with the executors of the late Sir Henry Irving.

William Anderson's company is back at our Criterion. Their present production is Honor Thy Father. It is to be followed on Saturday next by a purely Australian play, The Squatter's Daughter.

Harry Rickards' Vaudeville and Specialty company booms along in its successful manner at the Tivoli, and a like happy state of affairs is reported from Rickards' Melbourne Opera House and ventures in the other States of the Commonwealth. Bijou Bussel, Charlene and Charlene, the Bicknells, Emil Anisell, Cleopatra (the snake charmer) and Bonita are in the present Sydney bill.

J. and N. Tait are not only to be congratulated but also to be thanked for their enterprise in bringing The Royal Besses o' th' Barn Band to Australia. After a triumphant march through New Zealand this band is now in Sydney, and at its initial performance on Saturday last a wonderful success was achieved. Numbers were refused admission to the already crammed Town Hall.

Quite a host of minor shows are doing good business. Living pictures and up to date illusions prove the main attraction.

The American element continues a strong and growing one, and American artists of worth are always sure of a good welcome on this side.

G. NEWTON DALY.

NEW PLAY AT STAPLETON.

A new play, The Rebel Prince, by Lester Lonergan, was produced at the Richmond Theatre, Stapleton, Staten Island, on June 10, by the Conness and Edwards Stock company. Mr. Lonergan played the leading role of Esmon, and the rest of the cast was as follows: Incobar, Monarch of Altair, H. R. Roberts; Linster, Clifford Lang Bruce; Zoil, Peter Lang; Brittys, Leonard Ide; Calka, Mark Macdermott; Oran, George Turner; Mextis, Richard Knowles; Judge, Hugh Reticker; Lora, Alice Treat Hunt; Darrah, Kate Bell; Helma, Jess Ralph; Zeta, Marie Graber; Hernando Cortez, J. W. Ashley; Carlos Ferrara, Lynn B. Hammond; Pedro Portugo, George Bylett; Miguel Castro, Daniel Jarrett, Jr.; Ortelguillo, Hugh Thompson; Pio, T. O'Madigan. The play is a fanciful story of the life of Prince Montezuma of Mexico without reference to historical incidents, and is of the old-fashioned heroic type. It was well received by the patrons of the theatre.

ENGAGEMENTS.

Frank Harcourt has been engaged as comedian with the musical comedy stock company at the Mission Theatre, San Francisco, opening June 17.

Through the John Ford Amusement Company, Edward Marsh, managing director: For Broadhurst and Currie's Lady from Lanes company: Ruth Gurley, Margaret Fealy, Frank Williams, Myrtle Lawton, Ethel Lyle, Irene Chandler, Gladys Williams, Florence Westervelt, Florence Murray, Alice Packard, Cannie Culpepper, Miri Ackman, Mabel Sheppard, Josephine Morrison, Polly Stanley and May Stone; for the Buster Brown Amusement Company: A. F. Boehler, Fanchon Joynes, Ella Eagan, Ruth Guy, Ethel Rowella, Sadie Shann, Dorothy Ward, Marie Ward and Lillie Daly; for O'Brien and Mack's Girl from Broadway company: The Misses Kay, Alto, Court, Gros, Fitzsimons, Donelly, Wilson and Leslie De Vere.

Through the Matt Grau Agency: Grace Edmond, Alice Gray and Nan Dardell, with Jefferson De Angelis; Robert Cone, Monica Harvey, Bert Barnabee and Selwyn Joyce, for The Isle of Bong Bong; Marie Hampton, Grace Perry, Lulu Wells and Robert Messina, for The Gingerbread Man; Stella Desmond, for His Honor, the Mayor; Albert Wallerstedt, for San Francisco Opera company; Thomas O'Donnell, with Tom Jefferson; Isabel Morton, with the Rogers Brothers; Edna Dorman, with Yorke and Adams; Virginia Ware and Belle Gulliver, with Joseph M. Gaites; Miss Shepherd and Miss G. Howard, with Two Little Girls; Harry Burgess, with My Wife's Family; Helen Doyle, Katherine Lacon, Evelyn Hall and Lester Templeton, with Fifty Miles from Boston; Irene Langford, with Painting the Town; Claire Crawford, Molly Kelly, Rose Jordan and Stanley Fowler, with The Isle of Spice; Blanche Rae Edwards, Georgia Harvey, Zelda Rotall, Carrick Major, Robert Mack, Dan Young, J. Donnelly, William Conley, Miss Dorff, Jennie Thomason, Margaret Von Kesse, Alice Elder, Miss Cool, Miss Stone, Lillian Madison, Miss Norris, Miss Kyle, Maudette Faber, Bessie Oakland, Mignon Bailey, Helen Drew, Miss Campbell, Mr. Stone, Mr. Campbell, Mr. Nagel, W. P. Russell, Mr. Henderson and Charles Parr, with the Robert Kane company.

REFLECTIONS

Above is a good likeness of Bernard Daly, who is to star next season in Joseph Murphy's well-known play, The Kerry Gow. Mr. Daly is a young Irish comedian and possesses a phenomenal high tenor voice of rare quality. He was born of Irish parentage in Lynn, Mass., and has been on the stage several years in opera and musical comedy. His last season's engagement was with Denman Thompson's The Old Homestead, in which he was seen in the part played by Chauncey Olcott before that successful Irish singer went into romantic Irish drama. Mr. Daly has been hailed as "another Scanlan." He has entered into a long term contract with the Union Amusement Company, and will tour the United States and Canada with Mr. Murphy's play the coming season.

Margaret Fawcett, the ten-year-old daughter of Mr. and Mrs. George Fawcett (Percy Haswell), will make her debut as an actress this week, playing with her father's company in Jane Eyre, at the Academy, Richmond, Va.

Rose Eytinge has taken up residence at the Hotel Oxford, Park Avenue and Fifty-eighth Street, where she is conducting her student classes.

Barney Gilmore's play next season will be Dublin Dan, the Irish Detective, which he wrote himself. His tour will begin at Trenton, N. J., on Sept. 2.

Edna Luby replaced Kathleen Clifford in the role of Rose Gayboy in Fascinating Flora on June 10. Harry Gilfoil replaced Charles Jackson as Baron Reynerd on the same date.

The 250th performance of The Road to Yesterday will be celebrated at the Lyric Theatre on June 25 by the distribution of unique souvenirs.

Collin Kemper, of Wagenhals and Kemper, who has been ill for the past month with an attack of appendicitis, returned to his office last week.

Eva Grau, a daughter of Robert Grau, who is now appearing in vaudeville with Harry Davenport and Phyllis Rankin, has been engaged as a member of a permanent stock company that will begin its season in the Boston Theatre Sept. 2.

Marion Stanley has been re-engaged as leading woman for the Rogers Brothers in Panama next season.

Arthur Byron will have an important role in The Struggle Everlasting, a new play by Edwin Milton Royle, to be presented at the Colonial Theatre, Boston, on Sept. 30.

Richard Morrison Gulick, lessee and manager of the Alvin and Bijou theatres, Pittsburgh, was granted a decree of divorce from Katherine Carr Gulick on June 11.

Four members of Nat Goodwin's company and two other passengers were injured in a railway collision at Sparks, Nev., on June 11. The injured included J. H. Burridge, Tremont, N. Y.; Gordon Johnston, Herman Sharp, N. C. Tucker and Miss Love Kelley, all of New York city. None of the injuries was serious.

Edward Martindel, who was last seen here in Mexicana, has been engaged by John Cort for the leading basso role in his new comic opera entitled The Alaskan, which is to be produced in Chicago the early part of September before coming to Broadway for a run.

Will J. Davis, proprietor and manager of the Illinois Theatre, Chicago, was married at Buchanan, Mich., on June 11, to Nellie Hagen, who had been his stenographer and private secretary for many years.

The new play which Wright Lorimer is to produce early next season is the joint work of Rudolph de Cordova and Alicia Ramsay, and not by Mr. De Cordova alone.

Henry W. Savage has engaged Gustave Matzner, who originated in Berlin the leading role in The Merry Widow, which Mr. Savage will produce in this country next season.

Florence Nash, who plays the limping girl in The Boys of Company B, has been engaged to continue with the comedy next season.

The Lost Trail is the title selected for the new Western play which the Wills Amusement Company will present next season. This play was tried out under another title for a week by Edna May Spooner and her stock company at the Bijou Theatre, Brooklyn, and was accorded a most favorable reception. A company of twenty people will be engaged. Charles A. Burt is the New York representative for the piece, with offices in the Broadway Theatre Building, and the tour will begin in September.

Janet Priest, the comedienne in His Honor the Mayor, and Thomas Robb, Jr., a Philadelphia clubman, were married in New York city on June 12 by the Rev. Robert Bagnall. Miss Priest's mother, Mrs. George Canfield, of Milwaukee, was the only witness. The groom is a member of the Rittenhouse, Philadelphia, Raquet, Country and other exclusive clubs of Philadelphia.

Members of Aborn Opera company and the Washington Canoe Club played a game of baseball on June 9 at Analostan Island. After seven exciting innings the canoe club were declared victors by a score of 15 to 14.

Florence St. Leonard, quite recovered from her recent severe illness, is on tour with Mrs. Leslie Carter. She will return to the city about the middle of July.

Arnold C. Baldwin, who was compelled to cancel his engagement with The Phantom Detective owing to nervous prostration, has left for his Summer cottage in Canada. He will rest for eight weeks before beginning rehearsal for his stock season.

Gene Wellington, who has been afflicted with paralysis, is to be tendered a benefit at Terrace Garden Opera House on Sunday night, June 30. George Harris and Peter Rice, 601 Times Building, have the benefit in charge.

The Red Mill will close at the Knickerbocker Theatre on June 29. After a month's rest Montgomery and Stone will open in the same piece at the Grand Opera House, Chicago, in August.

OLD DAYS AND THE PRESENT.

Rose Eytinge Points Out Some Differences as to the Actor and His Work.

You want more reminiscences? I could tell you lots of things, not so much about "hairbreadth 'scapes from flood and field" as from men and women, and their wholly unconscious and unintentional drolleries, but I would not dare. Because, you see, it is not so much the funny things which we see when we have not a gun, as the possibility that the other fellow may have a gun, and then!

Since I last had a chat with you I have traveled far a-field. I have been north as far as Winnipeg, have visited southern and northern California, Oregon, Idaho, Washington, Montana, Colorado, have toured the country west of the Mississippi, have visited all the towns in all the States west of the great Father of Waters, have gone through Canada, been all through the Middle West, visited Washington, Baltimore, Philadelphia, New York, New Jersey, New England, and have seen men and women! This season has, however, given me an opportunity to observe the new system of the working of the theatrical business, as compared with the old, in a greater degree, perhaps, than I have ever before enjoyed. And from the standpoint of my personal experience I cannot see that in point of character, of independence, of domesticity the actor's life of the present is any improvement upon his status in the past. In the matter of what is now called "the stock," this "stock" system bears about the same likeness to the old stock system as a sweatshop does to a comfortable, steady employment in a reputable workshop. Under the old system an actor or actress was engaged for a season of from thirty to forty weeks at a salary which would, and did, afford the means to provide his family and himself with a home. Home! blessed word. The week's work was from Monday to Saturday night, six performances. Now his week's work consists of eight performances, for which he gets six nights' pay, and very often of a few more. Attached to every theatre was a wardrobe from which the actor could replenish his stock, if need be.

I am here reminded of the first time I met Stuart Robson. He was on his way to a new engagement, and he told us that he had just supplied himself with a new wardrobe—a pair of striped stockings and a champagne basket!

Under the old system the manager and the actor were, if not close friends, as was often the case, always friendly, and nine times out of ten the manager was himself an actor. Now the actor scarcely knows the manager. As an instance, here is a case in point. An invitation to dine was tendered a business manager, and at the same time it was suggested that the leading man be included in the invitation. Whereupon the business manager peremptorily vetoed such invitation, giving as a reason that he, the B. M., might be called upon the day following to reprimand the L. M. for some neglect of duty. Now isn't that just a wee bit like "the cobbler's dog, who took the wall of the wheelbarrow?"

There are a great number of other points as differentiating between the old system and the new, as, for instance, salary day. It used to be Saturday noon; now it is Tuesday night. Surely there is no occasion to point out the great advantage which this arrangement is to the manager, and the corresponding disadvantage to the actor. It is too obvious. But I fear if I continue my critical observations—albeit, in no carping spirit—I will be set down as a lorn, old, discontented party, finding no good in the present, and harking back with peurile persistency to the good old times when I was young and charming. Not so; though in those days I certainly was a spanking little craft, a good bit inclined to run up the black flag of insubordination and insurrection, but in my defense I must insist that I was always for right and justice, and never condemned any one to "walk the plank" of my displeasure except for meanness, chicanery or dishonesty.

One more little grumble and I have done. I observe that nowadays "guying" is rigorously frowned down by managers, whereas in those days it was not only overlooked, but sometimes the managers themselves encouraged the practice, and I have known instances when they shared in the bad practice, and here is a "recollect" for you.

I was playing Blanche de Neverre at Niblo's Garden—ah, me! who remembers Niblo's Garden now? It was a charming theatre, on Broadway, corner of Prince Street, and William Wheatley was the manager, and often he was, as in the instance I am now "recollecting," his own leading man in his own production of—I cannot remember the title of the piece—but the name of the part he played was Lagardere, and his catch-word through the piece was, "I am here." Mr. Wheatley was an actor by right of heritage, being descended from a line of distinguished actors, and he was an excellent actor, and he was a charming man. He was very handsome, simple and unaffected in manner, intelligent and well read, and a gentle, though firm manager, and in every way an honorable man. But we have kept Miss Blanche de Neverre waiting an unconscionable time. Needless to say that Blanche was supposed to be a raving beauty, and under ordinary conditions she, in my person, filled the bill satisfactorily. But one fatal night, after having suffered with a raging tooth, one side of my face was terribly swollen, and there being no understudy available I was obliged to go on, and my first entrance was over a raised platform and down a broad flight of stairs to the stage. Now, as I appeared on this platform, left, which I was compelled to cross to dead right, and then descend, there were assempled on the stage some half dozen miscreants! or, in other words, the gentlemen composing the cast of the piece. And my first step on that fatal platform was the signal for a volley of exclamations from each and every one of them, all praising my wondrous beauty, and, as if this were not a sufficiently trying ordeal, in the entrance stood Mr. Wheatley himself, and when the fire of compliments waxed a little slow he would throw them a few, while I meandered down those terrible stairs!

ROSE EYTINGE.

A SUGGESTION FOR THE FUND.

Madame Melba's secretary announces in London that applications to the noted singer for her autograph have become so numerous that she will decline hereafter to forward it except in cases where the application is accompanied by half a crown, the sums thus received to be devoted by her to charity. Here would seem to be a good suggestion to prominent actors in this country who have many applications for autographs to benefit the Actors' Fund of America by a similar course.

AT THE THEATRES

Academy of Music—Romeo and Juliet.

E. H. Sothern and Julia Marlowe began their farewell engagement as joint stars on June 10, presenting Romeo and Juliet as the play for the first week. The house was filled on Monday night, and the attendance during the week taxed the capacity of the theatre.

There is no need at this time to comment on the acting of the two stars or of the members of their company. Both Mr. Sothern and Miss Marlowe repeated the good impression they have made in the roles of Romeo and of Juliet, roles in which their admirers like best to see them. Mrs. Sol Smith, who has been nurse to so many Juliets, gave her usual finished performance of the role. W. H. Crompton read the lines of Chorus and of Friar Laurence with excellent expression. Frederic Lewis as Mercutio, Fred Eric as Tybalt and Mr. Houson as Paris came in for a large share of the applause. Alma Kruger made a satisfactory Lady Capulet. Roland Buckstone as Peter played with his customary ease.

On Monday, Tuesday and Wednesday Hamlet will be the bill, and Twelfth Night will be presented for the remainder of the week.

Fifth Avenue—The Undertow.

The Undertow, Eugene Walters' strong political play, which was reviewed in THE MIRROR when it was done at the Harlem Opera House a few weeks ago, was given for the first time on Broadway last week, when it confirmed the good impression it made uptown. Edna May Spooner had a chance to get something of a rest, as the part of Mary Calvert does not tax her powers very severely, but she gave a smooth and even performance. To Augustus Phillips fell the burden of the performance, as the character of Richard Wells, the reporter, who proves more than a match for the political gang, is really a star part. Mr. Phillips was effective, though he lacked force at times, especially in the scene at the end of the third act, in which he denounces the Mayor. This is a scene with which the average audience could be stirred up to the boiling point. Arthur Evers was good as Horace Whitelaw, the arch-villain, and Ben F. Wilson scored as the spineless Mayor. Edwin H. Curtis and W. L. West as the conspirators acted cleverly, and Harold Kennedy gave a brisk performance of the young reporter, Harry Day. Jessie McAllister as Kate Emerson, and Josephine Fox as Alice Whitelaw were pleasing. Other characters were in the hands of Olive Grove, Walter Crosby, James Montgomery, Jack Cowell, Thomas Sheely, R. K. Spooner, William Short, Eugene Ordway, E. Evers, M. E. Mann and James Ayers. Between the acts Eleanor Wisdom sang two songs. She went to a great deal of trouble with the second one, using a lot of stage business that was quite effective. This week's play is Mrs. Dane's Defense.

Lincoln Square—The Girl Raffles.

Whatever may be urged against Charles E. Blaney's play, The Girl Raffles, it must be admitted that it has the ingredients which go to make a popular success. In some ways it belies its name, for its heroine is not a thief in the general acceptance of the term and "cracks" a safe only to get papers which rightly belong to her. This play was reviewed in THE MIRROR when it was presented last October. It is a happy mixture of melodrama, musical comedy and farce. It has swing and dash to it. Last week it awakened tremendous enthusiasm and there were numerous curtain calls for the star. As Raffles, Cecil Spooner gives a very attractive performance, full of charm and piquancy. Some dances and a fencing bout she carries off with delightful *esprit*. She is a gifted, original comedienne. W. H. Turner as old Ironsides offered a careful, studied impersonation, which had the quality of convincingness. Dick Thompson and Lon Hascall as the two crooks introduced a strain of humor that won the house. George Palmer Moore played the detective excellently. Ella Cameron had the thankless role of villain and gave a good performance. Among others who are to be commended there may be mentioned Harry S. Bastick, Charles Gibson, Homer Barton and Edith Geager.

Grand Opera House—Opera.

The Royal Italian Grand Opera company continues at the Grand Opera House a successful season. Upon Monday night Carmen was repeated and Irma Monti Baldini again gave a remarkable impersonation of the cigarette girl. Tuesday night Rigoletto was offered. Carmen on Wednesday afternoon and the double bill of Pagliacci and Cavalleria in the evening presented another opportunity to hear Stella Berti, who has a beautiful voice. La Traviata on Thursday brought forth a new singer, Edith Helena, an American, who intensified the impression which she made on Sunday evening. For the remainder of the week, Rigoletto was sung on Friday, Pagliacce and Cavalleria Rusticana on Saturday matinee and Carmen Saturday night.

Harlem Opera House—Jack's Honeymoon.

Jack's Honeymoon, presented last week by the stock company, is Henry Guy Carleton's play, That Imprudent Young Couple, with a new name. It was written for John Drew, who appeared in it several years ago. The comedy is well adapted for stock purposes, as the plot is of the sort that appeals strongly to young playgoers. Alphons Ethier had the leading role of John Annesley, which he played with abundant spirit. Henriette Browne was the Marion and gave a fair performance. William Norton again proved his versatility and talent by giving a splendid portrayal of the part of S. D. F. Caliber. Robert Lee Hill as Professor Tobin, Emily Melville as Mrs. Dunbar, Dudley Hawley as Langdon Endicott, Louise Randolph as Lucy, George Howell as Daniel Tobin, Agnes Scott as Katherine and William C. Carr as Hawkins did excellent work. This week's attraction is A Celebrated Case.

West End—Faust.

Enormous business at the West End last week marked the popular approval of the Van Den Berg Opera company bill for their sixth week. Faust, with Joseph Sheehan in the title role, proved a winner, and made a record for attendance. The cast was as follows: Faust, Joseph F. Sheehan and John M. McCluskey; Valentine, Achille Alberti and Thomas Hardie; Mephistopheles, Jack Boyle and Francis Motley; Wagner, William J. Welsh; Siebel, Bertha Sholek; Martha, Juliette Roslyn; Margarita, Helene Noldi, and Edith, Mane Youmans. This week a double bill, Cavalleria Rusticana and Pinafore.

Metropolis—Camille.

Adelaide Keim was enthusiastically received last week and her presentation of Camille created a perfect furore, the capacity of the house being severely taxed. To obtain additional seating the orchestra had to be removed to one of the boxes, the immense attendance proving Miss Keim's great popularity. Her rendition of the title-role recalled very agreeably the remarkable work she did in the same part two years ago at the Harlem Opera House. The company was at its best. Alexander Kearney scored a success as Count Vanelli, and Mathilde Deshon was capital as Madame Prudence, Thurston Hall being adequate as Armand Duval. This week, In the Palace of the King.

THE FRIARS' PILGRIMAGE.

The annual pilgrimage of the Friars begins officially at 3 P. M. on Saturday, June 29 from Pier 81, foot of West Forty-second Street, via Sandy Hook Route. A special train awaiting the members at Atlantic Highlands will carry the party to Asbury Park, arriving at 5.30. Supper will be served at 6 o'clock. Following supper the first annual meeting of the Friars will be called to order at 8 o'clock in the convention hall of Asbury Park Casino. At this time a motion will be offered to change the constitution to the effect that officers be elected yearly on this date, the fiscal year to begin at this time. The present constitution will also probably be revised and made more comprehensive. At the conclusion of other important business the election of a President, Vice-President, Treasurer, Corresponding Secretary, Recording Secretary and a Board of Governors will take place. The Committee on Nominations will post its tickets ten days before the election.

On Sunday morning at 10 o'clock special trolley cars will be in waiting to take the Friars to Port-au-Peck at Pleasure Bay. Here beneath the blooming apple trees of an orchard on the banks of the Shrewsbury the clam fest will take place. This will be followed by a game of ball and other sports.

The committee will issue a special ticket book, which will contain coupons covering the pilgrimage. This will include round trip railroad ticket, supper at Asbury Park, hotel accommodation, Saturday night fares to Pleasure Bay and clambake. The price of these is $10. For those unable to leave the city until Sunday a rebate will be made of Saturday night expenses, making price of ticket $7.

SHAKESPEARE AT THE FORREST HOME

TWELFTH NIGHT

Maria, Mrs. John W. Clayton — Sir Andrew Aguecheek, Marie Carter — Sir Toby Belch, Mrs. J. Lewis Day — Malvolio, Ethel Rohr

An interesting performance took place at Holmesburg, Pa., on June 6, when four acts from as many Shakespearean comedies were given. The cast in every case was composed of women, all amateurs of "The All Girl Cast." They were excellently trained by Charles J. Fyffe, under whose skilful direction the undertaking was carried to a happy success. Each bit offered was well executed, was staged and acted with intelligence and charm. The third act from Twelfth Night employed the services of Ethel Rohr as Malvolio, Mrs. J. Lewis Day as Sir Toby Belch, Marie Carter as Sir Andrew Augueeheek, Irene Barton as Olivia, Mrs. John W. Clayton as Maria, and Miss Tattisford as Fabian. In the famous trial scene from The Merchant of Venice the principal roles were taken by Mrs. Franklin Cartledge as Shylock, Flo Ringrose as Antonio, Helen Guernsey as Bassanio, Alice J. Megargee as the Duke of Venice, Sadie Megargee as Gratiano, Elizabeth Crispin Smith as Portia, Miss Tattisford as Nerissa. From The Taming of the Shrew the wooing scene of the first act was given with Irene Barton as Petruchio, Laura Megargee as Baptista, Mrs. John W. Clayton as the Music Master and Grace K. Guernsey as Katherine. The play scene of Pyramus and Thisbe from The Midsummer Night's Dream concluded the delightful occasion. In this Mrs. Franklin Cartledge appeared in the dual roles of Bottom and Pyramus, Mrs. J. Lewis Day as Quince and Prompter, Marie Carter as Flute and Thisbe, Alice J. Megargee as Snug and Wall, Sadie Megargee as Snout and Lion, and Bernice Cartledge as Starveling and Moonshine. A large audience enjoyed the event.

CUES.

Emil Anhermiller left last week for Cincinnati, where he will spend the Summer with his family.

Robert Cummings has been engaged by David Belasco for next season. He is now with the Aibee Stock company at Providence.

The Shuberts have obtained the American rights of Hussaren Fieder, by Gustave Kadelberg, a comedy that has been very popular in Germany.

George Lydecker has been engaged as principal baritone with the Rogers Brothers in Panama.

CATHERINE PROCTOR.

Photo Marceau, Phila., Pa.

Catherine Proctor, who created so much interest by her work as Hermia in A Midsummer Night's Dream when Annie Russell opened the new Astor Theatre, has been winning constant recognition from the critics while on tour. Shortly after the conclusion of the season, on June 18, Miss Proctor will sail for Europe to spend the Summer months on the Continent.

COLLEGE GIRLS IN AS YOU LIKE IT.

The College of St. Angela, at New Rochelle, N. Y., under the direction of the Sisters of St. Ursula, was the scene on Wednesday afternoon last of a brilliant gathering of people who had come to witness a presentation of As You Like It by the convent girls. The performance took place on the lawn at the rear of the splendid old Leland castle, which is now used as a college and convent. A grassy bank, flanked on either side by large trees, formed a natural stage, the exits and entrances being made through gaps in a pretty hedge. The setting and surroundings were ideal, the weather was perfect and the 1,500 people present enjoyed a rare treat, as the girls who took part, all of whom are in their teens, had evidently given very careful study to their roles. The voice of the prompter was never heard, and the misses acted with a spontaniety and charm that captivated even captious critics who were ready to pick flaws on the slightest pretext. The girls who played masculine roles were slightly handicapped by their nondescript costumes, Rosalind's hose being hidden by boots that met a somewhat lengthy skirt, and Orlando's movements being hampered in a somewhat similar way. However, that was to be expected, for college girls, especially those who are in charge of the good nuns, are not expected to follow the traditions of the real stage in the matter of costumes, more particularly when the front rows are occupied by the clergy.

The honors of the performance were very evenly divided between M. Hilda Thackeray as Rosalind and Mary T. Conklin as Orlando. Both read their lines with rare intelligence, and played their scenes delightfully. Mary Florence Curran as Touchstone acted with spirit, and Elizabeth Barrett O'Farrell, an Irish girl, made a stunning picture as Duke Frederick. Mary A. McDonnell as Jacques was applauded for her careful reading of the Seven Ages speech. Genevieve Norton as Audrey, Anna E. McGlynn as William, Louise M. Gallivan as Celia, Rose McLaughlin as Phebe, Mary E. Slevin as the Duke, Anna T. McLoughlin as Amiens, Virginia M. Mollenhauer as Adam, Catherine E. C. Lynch as Silvius, Mary Flynn as Corin, Mary T. O'Brien as Le Beau, Mabel E. Jettinghoff as Oliver, Marion A. Hennessy as Hymen and Irene M. Jennings, Agnes Keating, Marie L. Johnston and Agnes Titterton as lords and pages, completed the cast. There was a large chorus of pretty girls who sang the glees charmingly. The music was furnished by Van Barr, who showed a lack of taste by having his men play "La Maxixe" and other frivolous airs of the present day during the intermissions. The performance, taken as a whole, reflects great credit upon those who took part, as well as those under whose direction it was given.

PERCY PLUNKETT AT EDGARTOWN.

Percy Plunkett writes from Edgartown, Mass., under the date of June 10:

Here I am, again on Martha's Vineyard, and getting ready for the fishing season, which will be in full blast in a few days. I am pleased to say that my boat is launched and by next Wednesday will be all ready to land every blue fish in these waters. Arthur C. Alston and Charles W. Young please take notice. Both these gentlemen have always doubted my veracity, and will continue to do so, but just the same we are ready and eager to prove that the best fishing grounds in this part of the country, or any other country, are right here off the coast of this beautiful island. I have been here three weeks and every day of those three weeks I and Harry Odlin have worked on our boat. We have the most comfortable fishing boat on the island. We are not in the fishing business for pleasure alone. We derive an income from our fishing. We are in it for revenue, and we are going to get it. Arthur C. Alston and Charles W. Young please take notice again.

Harry Odlin and Jessie Sweet, of the Jefferson boys' company, are nicely housed at their cottage on Summer Street. Marie Burroughs' charming cottage is undergoing repairs and looks very beautiful. The Home Club, of which I am a member, is prospering and has bought a large estate adjoining, which will be used as an annex. Frank Keenan and Harry Odlin are also members of the Home Club. Smith and Blanchard's moving pictures were here the other day. Some of the natives here had never seen "moving pictures," and they are still wondering "how it was." I took tickets on the door and no one got in without pay.

On Decoration Day my baseball club beat Vineyard Haven by a score of 7 to 1, only one hit being made off my pitcher. Luce, and for eight innings not a man on the Vineyard Haven team reached first base; not bad work for a young fellow who had not pitched a game this season. I umpired the game and gave satisfaction to both sides. On June 4 it was a cold day, indeed; so cold that I dressed myself in my "Way Down East costume—fur cap, woolen mittens and scarf and heavy overcoat. I went on the streets and caused a lot of excitement, but I am happy to say that my "make up" had a good effect, as the sun came out and we have had fine weather ever since. I am now called the "rain breaker." Your correspondent from Providence, Howard C. Ripley, drifted in here the other day and brought a rainstorm with him. He is called the "rain maker," and the people know that when Ripley arrives they can look for bad weather. Sid Hicks, the old actor, and his wife, known as Minnie Florence, are in Cottage City, now known as Oak Bluffs. Edgartown has improved a great deal since last Summer. We now have water works, and the Town Hall has a real "sure enough" fire escape; but the scenery painted in 1872 is still with us; we do hate to part with old friends. I expect to take part in an entertainment next month. I am going to spring an original monologue on the natives. I think it will go all right; they will stand for anything I do.

GOODWIN'S MINING COMPANY.

Nat C. Goodwin has incorporated his mining company under the name of the Nevada Mines Selection Company. The capital stock is placed at $100,000, and the associates are Harry Pollock and George Weeden. The articles of incorporation were filed at San Francisco on June 10.

IN OTHER CITIES.

SAN FRANCISCO.

Viola Allen and a capable co. did a fair week's business at the Van Ness 3-8. Twelfth Night was the bill at every performance except the Saturday matinee, when acts from School for Scandal, As You Like It, Romeo and Juliet, and Merchant of Venice were given. Maude Adams in Peter Pan 10.

The Undertow in its second week at the Alcazar drew packed houses 3-9, and will hold the boards another week.

The Frawley co. opened its season at the Novelty 6 with an excellent production of Leah Kleschna. The people of the cast were somewhat handicapped at the opening performance owing to the non-arrival of their baggage. Marie Shotwell in the title-role made a good impression, and was ably supported by Eugene Ford, Henry C. Mortimer, George Hassell, Louis Thomson, Walter Cravens, Christine Hill, Ethel Clayton, Virginia Murray, and Lola May. The play was well staged, and the business throughout the remainder of the week was good.

The new stock co. at the Davis inaugurated its season 3 with Sweet Clover as the attraction. Isetta Jewell, who returned to us after an absence of several weeks, was accorded a warm welcome, as were Franklyn Underwood, Frances Slosson, and A. Bert Warner. Other in the co. were Fred G. Hearn, Joseph Dailey, Maude Odelle, and Nina Maitland. The Mask of Life next week.

At the American East Lynne was the bill 3-9, to fair business. The Girl from Paris 10.

He Dared Do Right was the thriller at the Central 3-9, to fair business. Next week Young Buffalo, King of the Wild West.

Mrs. Fiske and the Manhattan co. open a week's engagement at the Colonial 10 in The New York Idea. Judging from the advance sales there will be large and fashionable audiences.

HARRY R. DE LASAUX.

MILWAUKEE.

For the first time this season the Brown Stock co. appears in a farce-comedy, opening 10 in Glittering Gloria to a good sized house. The change from the serious to the ridiculous is a pleasing one, and the play was heartily enjoyed by those present. The various members of the stock co. are at home in their parts, and seemed to enjoy the performance fully as well as the audience. Eva Taylor is cast in the name part, which is a conventional one, and wears some very handsome dresses. James Durkin fully realized the possibilities of the role in which he was cast. Lawrence Grattan was exceedingly clever in character. The part, however, that appealed to the audience as the most humorous was that played by H. Percy Pollock, and his appearance was the occasion of much laughter. Albert Brown was very funny in a small part in the third act. N. Sheldon Lewis, Grace May Lamkin, Blanche Crozier, and Al. Loomis sustained their characters in a good manner. Week commencing 17 The Needle's Eye.

Great interest in the coming production of The Needle's Eye is being taken by the numerous Milwaukee friends of George Foster Platt, as this is his latest effort in the play writing line. Albert Brown has completed arrangements for the production of this play by his stock co., and the premiere will take place at the Davidson 17. Mr. Platt is well remembered for his very fine work while stage director of the Thanhouser co., and several of his plays have been produced in this city. Mr. Platt is now in this city and will give the rehearsals his personal supervision; assisted by Albert Brown and the stock co. stage director, Colin Campbell.

There is a very agreeable offering this week at the Garrick, the cozy little stock house, where An American Citizen is being presented, opening 10 to the largest first-night house of the season. The play was well received, and although several of the members of the co. were not letter perfect in their parts the first night, the production was fairly smooth. John Junior appears in the leading part and gives a good character study, which will be greatly improved by more familiarity with his lines. Oscar Apfel in a German character is excellent. William Humphrey has nothing startling to do, but does his little bit well. Adelaide Nowak is very pleasing in the leading female role, and is ably seconded by Ruth Holt. Louise Mackintosh, and Eleanor Montell. Robert Rogers, Mark Price, Eugene Shakespeare, and Fred Loomis play their respective parts in an adequate manner. Special mention should be given to the scenery and the very fine manner in which the play is mounted. Week 17 The Cowboy and the Lady.

Old Heidelberg is the current attraction at the Pabst and opened 10 to large house. The English stock co. is assisted by several members of the German co., and their presence in the cast adds materially to the revival. It is a great undertaking for a stock co. to produce a play of this kind with only a week's rehearsal, and the work of the co. is an agreeable surprise. Robert Conness in the leading part sustained the character in an admirable manner. George Henry Trader is well cast and gives a delightful character study. One of the leading comedy parts was in the hands of Mr. Koenig, of the German stock co., and his acting was very amusing to the audience. Janet Beecher played her part in a pleasing manner. The others in the cast who contributed to the artistic production were Theodore Roberts, Theodore Friebus, Frederick Montague, Miss Rothmayr, and Miss Strickland. The play has been mounted in a very fine manner, and altogether the play is well worth seeing. Week commencing 17 Secret Service.

James Boys in Missouri opened a week's engagement at the Bijou 9 and pleased large crowds. Week 16 Our New Minister.

The Alhambra closed its season 9 with two crowded houses that thoroughly enjoyed The Time, the Place and the Girl. According to Manager Hitler, the past season has been the most successful in the history of the theatre and the attractions have been very much above the average. The house will remain closed all Summer to permit of some repairs and will reopen Aug. 10.

Robert O'Connor, leading man of Human Hearts, has returned home and will spend the Summer in Milwaukee. Mr. O'Connor will return to the cast of the Eastern Human Hearts co. some time in August. It is only a very few years ago that Mr. O'Connor started with the Thanhouser co. in small parts, and his rapid rise in his chosen profession has been a source of much pleasure to Milwaukee friends.

William E. Mick, the smiling advertising agent of the Garrick Theatre, reports that he has just contracted a long engagement—in fact, for life. One June 4 Mr. Mick was married to Anna Dunphy. Of this city, and the many friends he has made by his uniform courtesy wish him lifelong happiness.

Miss New York, Jr., is the attraction at the New Star this week, and opened 9 to good business. Week commencing 16 May Howard.

The bill at the Crystal is one of the best that has been at this theatre the past season, and opened 10 to large houses. Lewis McCord and co. are the headliners and present a very pleasing little sketch, entitled Her Last Rehearsal. The others on the bill are Fogarty and Abbington, Harry Webb, and George Detmar.

The amusement parks are having an exceedingly hard time this season so far on account of the very stormy weather. Wonderland still continues to give a high class of open air specialties and fine music by Claudet's Band. Pabst Park offers some novel amusements to tempt their patrons, but up to date the business has not been very flattering.

A. L. ROBINSON.

INDIANAPOLIS.

The Harder-Hall Stock co. presented In South Car'lina, their fifth play, at the Park 10-15. Since the opening May 13 the Monday performances have been greeted by S. R. O. houses until this week, when there was a noticeable falling off, owing no doubt to the warmer weather. Carmen is announced for week 17, which it is said will close the stock season. Adora Andrews, John E. Ince, Jr., and Henry Crosby handled the leading roles to the evident satisfaction of the audience, with whom they have become great favorites. Arthur S. Hull's makeup and acting as the village druggist was cleverly done. C. Teaff as Napoleon White and Herbert Heywood as Buffins deserve praise. Helen Davidge as Maw spelled several scenes by not being familiar with her lines. Hazel and Daisy Carleton introduced a singing specialty that made a big hit.

Brookes' Band opened their second week at Fairbank 10 to a large audience with a programme of light, popular music. Grace Challer Cahorn, soprano soloist, is winning much favor. Clarence Bachous, of Connersville, Ind., whose baritone voice has attracted much attention, will sing night of 13 as a special attraction.

A large and appreciative audience greeted the National Ladies' Quartette at the Third Christian Church 7. The entertainment consisted of songs by the quartette, solos by Mrs. Rhea Hall Bebymer, contralto; Grace Feasey, soprano; Hazel S. Woodward, pianist, and readings by Maud Cunningham, all given in the costumes of various nations. The quartette has recently returned from a tour of the South, East and Middle West, where it has met with great success.

Gentry Brothers' Dog and Pony Show is drawing good crowds at Senate Avenue and Sixteenth Street this week, 10-15, where they are giving two performances daily.

At the final business session of the Elks at the State Convention held in Lafayette, Ind., last week the next convention was awarded to Indianapolis without opposition.

John E. Ince, Jr., who has been a great favorite as leading man of the Harder-Hall Stock co. at the Park, leaves the end of the week for Wildwood, N. J., where he will appear in stock. Later he will go to Boston as a member of a new stock co. for an engagement of thirty-five weeks. Mr. Ince has won the favor of the press and public by his good work during his short stay here. Before his departure he will be initiated into the Order of Elks. A party of sixty Elks of Lodge No. 13 will attend the performance of In South Car'lina 14. Carl J. Brickert, who will succeed Mr. Ince, is here now rehearsing for next week's production of Carmen.

Henry Crosby, of the Park Stock co., who is roundly hissed each week in the heavy role, the greatest compliment the patrons of this theatre show an actor, is an Indianapolis man. Years ago he was employed at English's in various capacities, and finally became an usher. Later he left the city and has been back here but once up to the time of his present engagement.

Mrs. Carleton B. McCulloch, of this city, has written a vaudeville sketch called Mary Elizabeth, that she has just sold to Oscar Eagle, stage director for the Park Stock co. Mr. Eagle expects to put the sketch on the stage this Fall.

PEARL KIRKWOOD.

SPOKANE.

Annie Russell scored the triumph of life in Spokane as the made-up fay in A Midsummer Night's Dream at the Spokane Theatre 8, when she was supported by a capable co. The house was filled to capacity, and the star was rewarded with curtain calls. When the Bell Tolls 9. Henrietta Crosman 10, 11. Mrs. Leslie Carter 15, 16. Otis Skinner 17, 18. Dockstader's Minstrels 22.

Owen Davis' melodrama of the West, My Lady Nell, was presented by the Jamie Shirley co. at the Auditorium Theatre the week of 2, when Virginia Brissac appeared in the leading role, winning much favor. Jennie Lee as Moll Casey and Jack Amory as Pipes Finnegan made the most of the comedy parts. The Vendetta 9.

The Zinn Musical Comedy co., which played an early Summer engagement at the Columbia Theatre, closed 8, going to Portland. The Lewis and Lake Musical co. opened 9 in A Ten Thousand Dollar Beauty, with Marjorie Lake and Celina Morris in the leads. Al. Bruce and Harry Lewis are the comedians. Manager Dreher announces the engagement will continue throughout the Summer.

Christian Zangenberg, a member of the Royal Theatre of Copenhagen, appeared in dramatic readings before the Scandinavian-American society in Elks' temple 7, when he was assisted by the Siwa Club of Spokane. The Auditorium was packed. He said after the performance: "I consider the dramatic art of Scandinavia in its infancy in the West, but it can be developed when the difficulty of traveling such great distances for single performances is overcome."

Spokane's scenic theatre, First Avenue, was opened 6 by W. E. Glover, manager, who has associated with him Alfred Jones, of Spokane; F. W. Preston and Salvador Charnecki, of Chicago; Jeffrey Mayall, a boy soprano, is the soloist, the rest of the programme being made of moving pictures and colored views.

Ground has been broken for a big roller rink to be erected by the Coliseum Company, organized with a capital stock of $20,000. The officers are: John M. Bunn, President; John L. Dirks, Vice-President; R. A. Koontz, Secretary and Treasurer, and Charles W. Hoyt, Manager. The building will be 100 x 200 feet, and equipped to equal any structure in the Northwest. It will be ready Aug. 15, and may be used for special engagements by theatrical cos.

Alexander Pantages, president of a co. bearing his name, has awarded contracts for the remodeling of the Holley-Mason Building in Howard Street at a cost of $30,000; work is to begin in a few days, and will be completed for the opening of the circuit in September. Mr. Pantages said the total cost of the theatre in Spokane will be $75,000. Among the local stockholders in the co. are M. T. Rathbone, vice-president; Robert Keller, Walter Keller, J. W. Van Winkle, H. J. Lorenz, Ed Young, and Fred Zahn.

W. S. McCREA.

KANSAS CITY.

Ethel Barrymore appeared at the Willis Wood 6-8 in Captain Jinks, playing to audiences that taxed the capacity of the theatre at every performance. This engagement closes the season at the Willis Wood. The house will reopen Sept. 4.

The Diamond King was the Gillis offering 9-14, playing to very satisfactory business. The play abounds in thrilling situations, while some clever specialties serve to relieve the strain of melodramatic action. A good co. presented the play, which was well staged. A Life's Mistake will close the season at this house with two performances 15.

Continued cool and, wet weather has interfered greatly with the park patronage so far this season, but when a pleasant day does come the crowds at the outdoor resorts are something tremendous, almost making up for the times when they are kept at home by the unusual weather conditions.

The Ellery Band remains at Electric Park as the headline attraction, beginning its fourth week 9 to ever increasing crowds. Special solo numbers during the week by Signors Croco, Codipietro, Antonelli, Giulli, Zeppine and others were enthusiastically received. Vaudeville in the German Village and the numerous park attractions were all liberally patronized. The first accident in the new park occurred 11, when the big circle swing toppled over, carrying some fifteen passengers with it. The accident was caused by the breaking of the central steel column that supports the entire structure. It is supposed to have been caused by a flaw in the metal. The swing was running slowly at the time and no one was seriously injured. The device will be repaired at once.

At the Casino, Forest Park, 9-15, the Boston Ideal Opera co. put on H. M. S. Pinafore to good crowds. Principals of the co. were well cast, and the production as a whole was very satisfactorily presented. The Royal Hawaiian Serenaders and Wilmine Hammann sang with Lange's Band and were quite enthusiastically received. Other attractions fared well, as usual.

Caliendo's Venetian Band opened an engagement at Carnival Park 9 to large crowds. The opening programmes were excellently rendered and well deserved the applause accorded them. A balloon ascension by Bonasalgas was a special feature. A good vaudeville bill and the usual park amusements found the customary favor.

Hiner's Third Regiment Band pleased good crowds at Fairmount Park the week of 9-15, although the weather conditions were not very favorable the first part of the week. The vaudeville show at the theatre and other amusement concessions fared very satisfactorily.

D. KEEDY CAMPBELL.

SALT LAKE CITY.

Maude Adams in her dainty characterization of Peter Pan packed the Salt Lake Theatre. The scene at the final curtain was such as never before witnessed here. The audience remained seated until she had time and again repeated her good-bys from the little house in the treetops. Applause and waving of handkerchiefs, throwing of flowers and shouting of "Good-by, Maude," was of a nature to bring tears to the eyes of the little girl who made her first appearance on this same spot. Her "first" was as a baby, when she was carried onto the stage on a large tray by Comedian John B. Mathews (deceased). The receipts for the engagement just concluded were near the $15,000 mark. Following came Mrs. Warren's Profession, afternoon and evening of 8, to large audiences. Rose Coghlan and Lyn Pratt gave clever impersonations of Mrs. Warren and Sir George. Ethel Barrymore 20-22 closes the season.

At the Grand the stock co. presented Hearts of the Blue Ridge to fair business, sometimes full houses. Laura Frankenfield grows in popularity. Co. generally good.

The Lyric presented Ahlini, the mind reader and magician, who was very popular. Good business all the week.

The Orpheum Stock co. presented The Dancing Girl to fair business all week.

A testimonial concert will be given 10 in the Mormon Tabernacle to Professor George Careless, who was once leader of the great choir. Professor Careless is also a composer of much local and some foreign note.

Professor Van Tassell, of balloon ascension fame, who has been all over the world and made many hundreds of ascensions, has just completed a beautiful silk balloon, with a lifting capacity of 1,800 pounds, which is being run at the Salt Palace as a captive balloon.

Annie Lockhart, a daughter of the early day actress of the same name, who died and was buried here, was with the Peter Pan co. and spent much time looking up the elder inhabitants who knew her mother.

Manager Pyper and "the boys" of the Salt Lake Theatre had a surprise in store for Maude Adams. They cleaned out the old "green room" (alas, for palmy days!), and with some clever stage setting made a charming room for her, with a tablet of welcome to the same room in which she was cradled and nursed in her infantile days.

C. E. JOHNSON.

SEATTLE.

At the Grand large audiences were delighted with an exquisite performance of Shakespeare's Midsummer Night's Dream 3-5, matinee 5. The costumes were appropriate, the stage effects ingenious and the scenery was all that could be desired. Dark 6-8. Mrs. Leslie Carter in Du Barry 9-12, with matinee 12. Otis Skinner in The Duel 13-15, with matinee 15.

At the Seattle the Earl Burgess co. opened their twelve weeks' engagement with The Queen of the White Slaves 2-8, with matinees 6 and 8, playing to satisfactory business. Blanche Bryan showed considerable talent in the character of Grace Pawn. Karl Miller gave an able and skillful delineation of Fung Low. T. B. Alexander sustained the villain's part in a very acceptable manner, and Sam Waldon was convincing as an opium fiend. Nellie, the Beautiful Cloak Model, 9-13.

At the Lois the Pantages Stock co. pleased large audiences in The Graustark 2-8, with matinees 3, 4, 5 and 8, which was presented with considerable eclat. Aileen May as Yetive, Princess of The Graustark, was the recipient of floral tributes, showing that she has lost none of her popularity during her recent absence from the Lois for several weeks. The support was uniformly good. The Man from Mexico 9-15, with usual matinees.

At the Lyric the Lewis and Lake Musical Comedy co., in concluding their engagement in this city, presented a double bill: Schultz's Troubles and The Girl from Chili 2-8, matinees 5 and 8, which pleased medium houses. The Bogus Prince 9-15.

At the Third Avenue the Charles A. Taylor co. presented From Rags to Riches 2-8, with matinees 5 and 8, in a realistic manner before large audiences. The different members of the cast seemed to make the most of their parts. Susie Howard as Ned Nimble, a newsboy, was true in the delineation of the character assumed. Olga Gray as Diamond Mattie was clever in her work, while Wanda Howard as an adventuress, Eval Earl French as Mother Murphy, and Viola Keene as Gertrude were very effective. The Derby Mascot 9-15.

Norris and Rowe's Circus 6-8, with matinees, drew the usual large crowds of spectators that are attracted to their performances whenever they visit this city.

BENJAMIN F. MESSERVEY.

PROVIDENCE.

The versatility of the Albee Stock co. was shown at Keith's 10-15 when the co. presented the first farce-comedy of the season, Glittering Gloria, to large houses. The piece had never before been given in Providence, and its many amusing situations were cleverly brought out by the co. It pleased every one, and many of those who attended are sore yet from laughter. Adele Block, William Ingersoll, and Robert Cummings were seen in the roles of Gloria Grant, Jack James, and Colonel Gallagher, respectively, and fairly covered themselves with glory. Berton Churchhill, Dennie Harris, Leah Winslow, May Stockton, George Stuart Christie, Scott Cooper, Helen Reimer, John Flemmings, and Harry McRae Webster were excellent in other parts. Raffles 17-22.

At the Empire 10-15 the Empire Stock co. gave splendid performances of The Christian to large houses. Clarence Chase made his first appearance with the co. as Horatio Drake and shared the honors with Kathryn Purnell as Glory Quayle and Rodgers Barker as John Storm. The production was a very creditable one. The Wife 17-22.

The Imperial Stock co. presented Eileen A'Roon to fair houses at the Imperial 10-15. Robert Athon had the leading part. Knobs o' Tennessee 17-22.

The Darling of the Gods will be produced at Keith's by the Albee Stock co. 24-29. This will be the first presentation of the piece in this city, and it is said that the production will be one of the most expensive ever attempted by a stock co. playing at popular prices.

Adele Block, leading woman of the Albee co., held a reception at Keith's after the matinee 11 which was largely attended. She was introduced by Helen Reimer.

Colonel Wendelschaefer, of the Providence Opera House, while in New York last week made arrangements for four performances of Italian opera, to be given at his house 20-22. Manager Wendelschaefer also booked a number of attractions for next season.

HOWARD C. RIPLEY.

PORTLAND, ORE.

The Heilig was dark the week past until 6-8, when Mrs. Leslie Carter came to this house, presenting Du Barry and Zaza. Mrs. Carter opened the Heilig Theatre (then the Columbia) three years ago in Du Barry and was warmly welcomed upon her return. Otis Skinner will present at the Heilig The Duel 10, 11, to be followed 12, 13, by Dockstader's Minstrels.

Girofle-Girofla, as sung by the San Francisco Opera co. at the Marquam 2-9, was the best offering put made by this splendid organization. As usual, Teddy Webb and Aida Heenal figured most prominently. Carl Hayden in the role of Marasquin had a fine opportunity to use his splendid voice. Florence Bissett made a very dainty and attractive Paquinta. Others who gave a good account of themselves were Almon Leicester, Maude Beatty, George Kunkel, and Melvin Stokes. Next week, 11-23, the offering will be Dolly Varden.

The offering of the Baker Stock co. for the final week's engagement of this co. was Never Again 2-8. As Herr Katzenjammer Edgar Baume had the cast of a part he revels in and gave a faultless interpretation of his role. Second honors belong to Donald Bowles as Fedor Vignon. Miss Gleason and William L. Gleason shared generously in the fun making. Maribel Seymour made much of a small part, and William Dills as the janitor gave an excellent interpretation. Louise Kent's portrayal of the leading feminine role was her best effort since her engagement with the Baker co. Next week, Little Ollie Cooper comes to the Baker 9-15 and will present The Prince and the Pauper for the week.

Darkest Russia was the Star's attraction for the week 2-9. It will be followed 10-16 by All the Comforts of Home.

Sins of the Father was the offering at the Lyric 3-9, which will make way for The Belle of Richmond 10-16.

JOHN F. LOGAN.

MONTREAL.

The Confessions of a Wife was produced by the Fuller Stock for their third week at the Francais 10-15. The play is well staged and capably acted. Robert Gaillard as the muscular parson, Edgar Norris as Oliver Ashmore, John E. Kelly as the blacksmith, Rutherford, and Thomas Irwin as the villainous Calder all did good work. Blanche Shirley made a sympathetic heroine, Erina Ross was capable as the child Bob, while the comedy end of the play was well looked after by Abbott Wortly and Lillian Daven, the latter doing especially well. Power of Money 17-22.

Brooks and de Kiraly opened the Victoria Rink with vaudeville 10 to a good house, nearly every part of the spacious rink being filled. The place has been nicely fitted up and forms a pleasant Summer resort for amusement. The bill was a very pleasing one, headed by Bo Peep and her nine trained sheep, assisted by Black Bolado, a really wonderful performance, and including Thor, banjo and xylophone vir-

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tumer; George Hyde, Scotch comedian; Bruce Waddell, tenor, and an excellent picture machine.

The nights are at last getting warmer and crowds are beginning to flock to Dominion Park. The Carson Sisters in a wonderful trapeze act are the big feature, while the sidewhows continue as popular as ever.

The Okabe Japanese Troupe is the headliner at Bohmer Park. Chetalo and Miss Capretta, and Muller, Chum and Muller are included in the bill. Mlle. de Mantha again sings, and Lavigne's Band discourses sweet music.

A supplementary season of comedy was given at the Sparkentes 10-15. Garden Van Femmes being presented. M. MacKenzie, late of When Knighthood Was in Flower, is playing a principal part.

R. B. Milley, having just closed his season with Al. H. Wilson, is in town spending his holidays with his family.

W. A. TREMAYNE.

LOS ANGELES.

The past week, 4, has marked the main event in theatrical circles for the past year—the appearance of Mrs. Fiske and her incomparable co. in Langdon Mitchell's The New York Idea. It is most gratifying to know that the culture and refinement of Los Angeles has packed the Burbank Theatre for six successive nights and extended to Mrs. Fiske such an appreciative welcome as is seldom given any artist. Words of commendation to such a splendid co. of real actors, and especially to John Mason, George Arliss, Marion Lea, and Charles Harbury, are the least that can be said. On Saturday evening Mrs. Fiske was seen in Dulce, a one-act play by Luther Long; act five from Becky Sharp, and act four from Tess of the D'Urbervilles, and so great was the enthusiasm that at the conclusion of the performance the entire house remained seated until Mrs. Fiske had been called before the curtain several times. Would that we might be fortunate enough to have such thorough entertainment at the very least once a year.

Commencing 9 the Burbank Theatre Stock co. will reopen in an elaborate production of Mizpah, by Ella Wheeler Wilcox and Luscombe Searelle.

At the Auditorium 2-8 The Bohemian Girl, in its second week, continued as popular as ever and drawing splendid houses. This opera will be replaced 10-15 by an elaborate production of Pinafore. This opera, with its delightful songs, should prove an easy success for the Californian co.

All on Account of Eliza, a roaring farce, held the boards at the Belasco 2-9, playing to the usual run of good business and keeping the audiences in most constant good humor. Dick Vivian was seen in the role of a love maker, which suited him capitally, for he gives real kisses and threw in that bit of fervor which is necessary. Probably this explains why the matinees were entirely feminine and with such wistful and longing expressions. Letty will follow.

Lew Dockstader and his minstrel show appeared 2-8 at the Mason to fair business for the week. It's the same old story—merely a minstrel show—but with Dockstader as the principal. Appearing 10-12 will be Viola Allen in Twelfth Night.

At the Grand 2-8 the Ulrich co. was seen in Behind the Mask, a story of the West, and there was that of adventure and excitement to satisfy the lovers of melodrama.

Friends are congratulating Clarence Drown, the popular local manager of the Orpheum, on his promotion to that of general manager of the coast houses of the Orpheum Circuit. In Mr. Drown the co. has a most efficient officer, and his elevation is well earned. The Western coast business will in the future be directed from this city instead of San Francisco.

Hilda Gilbert and Hobart Bosworth will give a literary matinee at the Belasco Theatre 18. The play to be presented is a dramatization of Amelie Rives' novel, Tanis, the Sang Digger. The work was dramatized by Dr. C. William Bachman, of this city, and the presentation at the Belasco will be the first on any stage. Several prominent club and society women have become interested in the work and will act as patronesses.

DON W. CARLTON.

NEWARK.

Resurrection was presented by the Hixon-Barlow co. at the Columbia Theatre 10-15. Victory Bateman as Katusha Mastova was natural and effective. James Mullen in the role of Paul Simonson was convincing, sincere and artistic.

At the Olympic Park the co., under the management of Robert Kane, began the second and final week of its engagement there by presenting The Telephone Girl. Blanche Rae Edwards, who assumed the title-role, and Carrick Major, who appears as Colonel Goldtop, were, vocally, the most accomplished members of the cast. The former, by her singing of an interpolated "Spring" song, and the latter, by the artistic use of his agreeable baritone in a serenade, greatly strengthened the performance. In the role of Hans Nix William H. Conley earned the gratitude of the audience by his cleverness as a funmaker. As Dick Marvel Bert Walnwright, who possesses a pleasing stage presence and a light tenor that is agreeable when he does not force it, acquitted himself very creditably particularly in the duet, "The Old Days," sung by Miss Edwards. The role of Beauty Fairfax is one of the most important in the piece, but Marguerite Von Keese is too amateurish and too lacking in nearly all the qualifications essential to an interesting embodiment of it to be tolerated in the part. As Tocta, the errand girl, Edna Reming promoted enjoyment of the performance by her clever dancing. In addition to the musical comedy Manager Schmidt offers as attractions outside of the theatre performances by Bristol's trained ponies, the Todd-Judge Family of acrobats, Delmar and Gnelda in a gymnastic act, and Marr and co., dancers.

Believing that a majority of the patrons of Olympic Park prefer genuine comic opera or light opera, such as was staged for their entertainment there during the past two seasons, to the latter day musical comedy, and realizing that Mr. Kane's organization is unsuited to his requirement, Manager Herman A. Schmidt has engaged the Aborn co. to succeed it 17, when Robin Hood will be presented by a cast including Edith Bradford, Agnes Stone, Savery D'Orsell, Blanche Morrison, Frank Wooley, Phil Branson, Lyman Wheeler, Howard Chambers, and Harry Dale, assisted by a large chorus. As Robin Hood has never been produced at popular prices in this city and vicinity, the opportunity of hearing it interpreted by the Aborn co., which has scored a big success in Washington and Baltimore, where they are playing to S. R. O., will be appreciated. This production will be followed by the presentation of The Serenade.

GEORGE S. APPLEGATE.

CLEVELAND.

The fine weather of the past few days made the outdoor amusement managers smile. At Luna Park Sunday the crowd was simply immense and Manager Elwood Salsbury was shaking hands with himself. The vaudeville war still continues, and in consequence the public are being treated to fine bills at the Euclid Avenue Opera House and Keith's Prospect Theatre.

William Farnum and his co. presented that fine old drama Damon and Pythias 10-15. The event was noted by the acquisition of Charles Mackey to the co. He played Pythias to Farnum's Damon and they made a fine pair, being ably assisted in their work by Jane Oaker, Olive White, Marshall Farnum, Edwin Holt, and Thomas R. Findley. Much credit is due Alfred Smith for the excellent way in which the play was staged. As You Like It 17-22.

The Liars was the play given by the Colonial Stock co. at the Colonial Theatre 10-15, and it was given a good presentation. The Henrietta 17-22.

Selma Herman and her capable co. presented A Young Wife 10-15 at the Lyceum Theatre, and it proved a popular bill. East Lynne and Sambo 17-22.

Liberati's splendid concert band is holding forth at Luna Park and will continue there for six weeks more.

Max Faetkenhauer will open the Coliseum 24 with a fine opera co., headed by Joseph Sheehan. William J. Wilson will have charge of the stage.

The new Majestic Theatre on the West Side will open in August with the Carleton Macey Stock co.

WILLIAM CRASTON.

ST. PAUL.

The Players Stock co. opened the Summer season at the Metropolitan Theatre 9 with a splendid production of The Christian, which was cleverly staged. The co., which came direct to St. Paul from the Bush Temple, of Chicago, is under the personal management of Elizabeth Schober, the only woman manager in the West. Sarah Truax is the leading woman, ably assisted by Thurlav Bergen as leading man. The Christian was indeed a clever selection for the opening bill, and the entire co. enjoyed popular approval and received repeated encores. Miss Truax seems more pleasing than ever, and the impression she made on the opening night will be remembered the entire Summer season. Mr. Bergen gave her excellent support and made a host of friends by his superior acting. Among the other members of the cast are several who have been seen here before during Summer stock seasons—namely, Kate Blanche as Mrs. Chandler, Virginia Keating as Polly, Anna Brenaugh as Betty, June Barrett as Liza, and Robert Von Skinski as Lord Strom. Next week the co. will present Graustark.

At the Grand the closing bill of the season was The Convict's Daughter, and, although a melodrama, is playing to fair patronage. Maurice Drew appears as the convict and makes the most of the character. Herbert E. Curtis makes a fair villain, while Maretta Smart pleases as the daughter. During the Summer the Grand will be put in fine shape for the opening of the next season, which will occur late in August.

HARRY O. WILLIAMS.

DENVER.

Walker Whiteside had a successful week at the Broadway 3-8, presenting his interesting play, The Magic Melody. As the young violinist, Mr. Whiteside, was boyish, appealing and most convincing. May Buckley and Olive Wyndham, both great favorites at Elitch's Gardens last season, were enthusiastically received. Martha George was delightful as the lovable old German woman. Henry Bergman received much applause in the character of a broken-down Italian singer, but was entirely too melodramatic. Leslie Kempon and Howard Gould completed the cast, and played their respective parts excellently. Ethel Barrymore in Captain Jinks is the closing attraction at the Broadway.

Leak Kleschna was admirably presented by the stock co. at Elitch's. Ida Conquest, Edward Mackay, and William Mack won favor. Her Great Match next. Beginning 14 weekly symphony concerts will be given at Elitch's under the direction of Signor Corvallo.

The Augustin Daly Musical co. delighted large audiences with The Chaplee the week of 3-8. Sam Collins, who seems to have lost the little voice he had last season, is still the life of the co. He is exceedingly droll and always clever. Belle Thorne made a beautiful Lady Patricia Vane. Genevieve Finlay, Viola Kellogg, Melville Stewart, and Hallyn Mostyn added much to the success of the performance. San Toy next.

The Theodore Lorch co. is presenting The Lieutenant and the Cowboy at the Curtis.

MARY ALKIRE BELL.

OMAHA.

This is the last week of the Summer engagement of the Beggar Prince Opera co. at the Boyd. They are giving us Fra Diavolo and it is one of the best things they have done yet. We are promised The Mascot for the last half of the week ending 15.

At the Burwood The Holy City is the bill for week of June 9 and business is even better than ever, the demand for seats being so great that it has been decided to transfer this co. to the Boyd Theatre, commencing 16, where Manager Woodward will have better opportunity to display his fine stage settings.

At the Krug the Elmore Stock co. is still playing to capacity, bill for present week being A Little Outcast and Nettie, the Newsgirl.

At Krug's Park Duss' Band has not drawn as well as might be expected, but it is not that the attraction is unworthy but due entirely to the inclement weather. The band is in fact a veritable treat.

J. R. RINGWALT.

NEW ORLEANS.

Constance Crawley has shifted her scene of action from the Audubon Park to the Tulane Theatre, where she and her competent co. presented D'Annunzio's poetical tragedy, Giaconda, 12. Miss Crawley assumed the role of the mother and the many strong emotional scenes were made the most of. The Shakespearean pastoral season at Audubon Park has been postponed, but will be resumed at an early date, with Twelfth Night and Midsummer Night's Dream as drawing cards.

The Olympia Opera co. at White City presented The French Maid to large audiences 9-15. Lottie Kendall was inimitable in the role of Suzette, and her beauty and dramatic attributes have never shown to better advantage. Bob G. Pitkin, James Stevens, Jacob Collins, and Rosalie Sheldon were intelligently cast and gave satisfaction.

J. MARSHALL QINTERO.

TOLEDO.

The appearance of Joe Weber and his co. at the Casino 10 was a great disappointment to a packed house. In the first place, the weather was cold and rainy, and these conditions acted upon the spirits of both co. and audience. Weber tried his best to liven up matters. Cissy Loftus made a pitiful attempt to sing, with thunder and lightning as the principal accompaniment, but was forced to desist. The majority of the co. seemed to regard the whole performance as a joke, and the people who went six miles expecting to be highly entertained got wet outside.

Shooting the Chutes filled in the rest of the week. Charles A. Murray is in the lead and the support was good. Marie De Lanaux, who created such a sensation last week with her songs, was retained for another period.

C. M. EDSON.

BUFFALO.

Jessie Bonstelle and the members of her stock co. gave a creditable and enjoyable performance of The School for Scandal at the Star week 10 to S. R. O. business. Leon J. Armbruster, long identified with amateurs, made his professional debut in this play.

Mildred Holland as Fun Fun in Two Little Vagrants, made an excellent impression at the Lyric week 10. Theresa Dale as Helene gave a truly remarkable performance, displaying great dramatic ability.

Bernard Kavanaugh is in town after a very successful season. Mr. Kavanaugh will next season be a member of the Leah Kleschna co.

P. T. O'CONNOR.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Down Mobile 3-8; good business. Ralph Stuart in The Christian 10-15.

ARKANSAS.

HOT SPRINGS.—AIRDOME (J. Frank Head, mgr.): Sport North Stock co. began the second week's engagement with the largest crowds of any stock co. that ever played in the city, and Manager Head has let contracts for the enlargement of the seating capacity; the Dayton Sisters and Devore, the vaudeville team who have been doing specialties for the co., closed 8 to the sorrow of the many patrons of the Airdome.——WHITTINGTON PARK AUDITORIUM (Ray Gill, mgr.): The best moving pictures ever seen in Hot Springs are being shown this week, combined with good vaudeville acts by some of the best specialty people on the vaudeville stage; the weather being ideal for the past week, has brought good crowds and helped to swell the receipts.

PINE BLUFF.—MAJESTIC (Leitner and Well, mgrs.): The Fritz Comedy co. 3-8 to good houses every night. Plays: Triflers, The Governess, Father's Money, and The Newsboy. The Arlington Stock co. 10-15.

COLORADO.

BOULDER.—CURRAN OPERA HOUSE (R. P. Penney, mgr.): Walker Whiteside in The Magic Melody 1 delighted small audience. The Fisher Opera co. in Florodora 10.——TEMPLE (Charles G. Carrolton, mgr.): Vaudeville; business good. Bill: Willis and Barron, Harris and Nelson, Floyd Davis, and Edison moving pictures week 10.——ITEM: Messrs. Friml and Bartock have come here for the Summer and are composing an opera for Henry Savage.

GREELEY.—OPERA HOUSE (William F. Stephens, mgr.): Normal School presented Cyrano De Bergerac 4 to packed house; audience well pleased. Fisher Stock co. in Florodora 11. Rose Coghlan in Mrs. Warren's Profession 15.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Kempton Komedy co. in repertoire week 10.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.): Florodora 6 satisfied fair business.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Nat Goodwin in The Genius and When We Were Twenty-one 6-8; fine performances, to packed houses. Sanford Stock co. indefinite.——LIBERTY THEATRE (H. W. Bishop, mgr.): Nance O'Neil, supported by Bishop's Players, presented Macbeth 3-9; superb production; attendance very large; Miss O'Neil and Landers Stevens execute some great work. La Tosca 10-16.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in The Wedding Day 3-9; opera well acted and well sung; business very satisfactory. The Ameer follows.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): For the fifth week of the highly successful engagement of the Hunter-Bradford Players 10-15 Richard Mansfield's success, Old Heidelberg, was given an artistic presentation to continued large audiences, who displayed their appreciation by close attention and hearty applause; the usual careful detail as regards special scenery and costumes was manifest; Harry Hilliard gave the principal character, Prince Karl Heinrich, an intelligent interpretation; Josephine Victor as Kathie won the sympathy of the audiences throughout the whole play; Edmond Elton, who was cast for a lesser part than he has been seen in before, made it stand out prominently; Clarence Handyside as the innkeeper did well; Frank McCormack, Carl Hamman, Carl Eckstrom, Arthur Hoyt, Henry Bayard, Frances Gaunt, and Helen Tracy were all admirably cast; a pleasing auxiliary to the play was the augmentation of the Tempe Quartette, leading local singers, who blended with the co. in the student scenes. Next week, Lord and Lady Algy.——POLI'S (S. Z. Poli, prop.: Louis Kilby, mgr.): The excellent stock co. was greeted by large audiences week of 10-15; the successful and amusing farce-comedy, Why Smith Left Home, under the direction of Lawrence McGill, scored a great triumph; Miss Shipman and the competent co. aided materially to the success. Next week the bill will be Mrs. Dane's Defense.——ITEMS: This city has contributed largely to those who have made themselves prominent by their success in the Thespian world; yet it was with surprise that we read that our old fellow townsman, "Father Bill" Daly, noted for years on the turf, appeared at a benefit at the Brighton Beach Music Hall in a sketch, assisted by his jockeys, entitled Jack and the Balaestick.—A syndicate post card is at hand from Winchell Smith, Walter Hale, and Fred Niblo, dated Barbizon, with the aggravating intelligence that they are making an auto tour through France, ending with "Bad, I guess! What?"

A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.: E. B. Mitchell, res. mgr.): Mrs. Dane's Defense afforded an unusually good opportunity to Aubrey Noyes to shine as Sir Daniel Carteret, and throughout the week 10-15 he shared honors with Alice Fleming in the same part; Gale Satterlee and Olive West and Arthur Eldwell had congenial character roles; Edwin Caldwell's best work in the part of Lionel was interfered with by the audiences' misconception of the time to laugh; George Bly's entre-acte songs are proving a welcome improvement over former vocalists. In Sunny Tennessee 17-22.——SMITH'S (Edward C. Smith, prop.: A. E. Culver, bus.-mgr.): Shepard's moving pictures are still doing "two a day" to good business.——ITEM: The remarkable weather has at least one saving grace. Theatrical attendance at both houses is unusually large, as well as uniform.

W. P. HOPKINS.

NEW HAVEN.—POLI'S (F. J. Windisch, res. mgr.): For the third week (10-15) of their engagement the Poli Opera co. presented The Chimes of Normandy; Frank Wooley received much hearty applause for his splendid portrayal of Gaspard; the cast is excellent, and the chorus is strong and effective; the operas are carefully mounted and costumed, and continue to draw full houses. Week 17, The Bohemian Girl.

J. V. OSBORN.

WATERBURY.—JACQUES (John H. Docking, mgr.): The Poli Stock co. are appearing in Jim the Westerner 10-15 to large and well pleased audiences. Granstark 17-22.——ITEMS: By arrangement with S. Z. Poli, the Acme Vaudeville co. will open Poli's Theatre in this city 17 for a Summer season in vaudeville.—Leo Engel, manager of the Auditorium, announces that he has completed arrangements to produce comic opera at this place for a Summer season opening 24.

MERIDEN.—LIBERTY (L. Russell, lessee and mgr.): The Broadway Stock co. week of 10, presenting first half of week Hearts Aflame, to be followed by The Pumkin Husking, to good business; the co. is headed by Emma M. Davis and Lawrence Russell.——BIJOU (W. Slack, mgr.): Shepard's moving pictures all week to good business.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. De Give, mgrs.): George Fawcett co. in Friends 3-8; good co.; pleased fair audience. George Fawcett co. in The Charity Ball 10-15 pleased good houses.——CASINO (H. L. De Give, res. mgr.): It's Up to You, John Henry, 3-8 pleased crowded houses. Down Mobile 10-15; good, to fair houses.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Rose Coghlan in Mrs. Warren's Profession 3; splendid, to good house. Salome 8; good, to light business. The Bogus Prince co. 20. Ethel Barrymore 24.——ORPHEUM: Hale's Tours 8; good business.——ITEMS: This has been a busy week for Boise. Weiss Carnival co. was good and drew immense crowds, forcing Forest and Riverside parks to close for the week.—The Commercial Travelers (mostly Elks) 8 gave one of the finest street parades ever seen here, finishing up with game of baseball at Riverside Park.

ILLINOIS.

PEORIA.—MAIN STREET (Davis-Churchill, mgrs.; Warren Cowles, res. mgr.): Payton Stock co. presented Brown's in Town 9-16; this is co.'s second week; a novelty 12 was an audience composed largely of real Browns, the management having sent free tickets to all of that name residing in the city; Payton co. have become great favorites here already.——AL. FRESCO PARK (Vernon C. Seaver, mgr.): Brook's Military Band of Brooklyn is still featured; also Marie James and Dale Williams; park is having tremendous business.——STONE HILL THEATRE (Frank Grave, mgr.): In Old North Carolina was presented by stock co. 10-17; E. B. Bonner and Helaine Harte take leading roles; patronage excellent. AIRDOME (M. Baugh, mgr.): Manti presented by stock co. week 10-17; excellent situations well worked out; large attendance.——WEAST (C. F. Bartson, mgr.): Week 10-17 the burlesque, Enchanted, was given and drew large numbers. Trilby 18-25.——ITEM: Patterson Carnival co. due here 24-30.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Humpty Dumpty 7; good house. This closes a most successful season. The house will be reseated with green leather opera chairs, and the stage will be remodeled and made up to date.——HARLEM PARK (George C. Sackett, mgr.): This popular amusement park opened May 25. The park has been greatly improved and many new attractions added. Manager Sackett will be in charge, as last year.

SPRINGFIELD.—MAJESTIC (Burt, Nicolai and Dingwall, lessees; George McManus, mgr.): The Man from Kokomo 2-8 pleased and drew well entire week. The Livingstone Stock co. in A Southern Belle 9-12. Springfield High School Commencement 12. Which Is Who and The Poet, Reporter and the Maid 14, 15.——WHITE CITY PARK: Weber's Band 9-15; fine, drawing big crowds.

KANKAKEE.—ELECTRIC PARK (C. W. Burrill, mgr.): Week of 10-15 opened with Sam Mugrin Stock co. in Brother Against Brother to light business. Other plays: Who's Who and Out West.——BIJOU (Dan Siebert, mgr.): Week of 10-17, fine bill, headed by Klein and Klein, assisted by O. H. Roberts, the Great Andersons, Beatrice Lee, and Bijouscope.

DECATUR.—GRAND: Has closed for season. Innes' Band gave concert to small house.——ITEMS: The Bijou has also closed and Manager Sigfred has charge of Dreamland Park, which is very popular. Free attractions are Bader-La Velle Troupe, acrobatic bicyclists; La Gette, aerial gymnast; also fifteen high class shows and numerous other attractions.

AURORA.—OPERA HOUSE (Chamberlain, Herrington Co.: Charles Lamb, res. mgr.): Humpty Dumpty 4 to fair business. This closed the season.——ITEM: Extensive alterations and improvements will be made on the interior of the house.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Dougherty Stock co. May 28-8 to good business. Richards and Pringle's Famous Georgia Minstrels 11. Thelma 12. Mrs. Leslie Carter July 1.

CANTON.—ITEM: Mr. Mitchell Ingraham, of The Minister's Son co., is spending his Summer vacation here.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Mrs. W. H. Derthick, mgr.): Pilson Stock co. 13-15.

INDIANA.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Closed season 2-7 with Van Dyke and Eaton co., who played a one month engagement to fairly well filled houses. M. E. Rice reports that season was very good in every way. During the Summer season several new decorations will be made at the Majestic.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Miss Pocahontas was given its initial performance here 8 to two fair houses; failed to score, although the music pleased. Lillian Russell in The Butterfly 11 closed the local season to big house.

PRINCETON.—KIDD (George P. Kidd, mgr.): Brook Chicago Marine Band, with them Grace Challer Cahorn, who possesses soprano voice of exceptional purity, 17; advance sale large.

IOWA.

FORT DODGE.—EMPIRE (A. B. Hutchinson, mgr.): Good business continued through the week, with moving pictures and illustrated songs.

KANSAS.

WINFIELD.—ROY CRAWFORD'S AIRDOME (Herman Grose, mgr.): The Francis Gilmore's Players finished a very satisfactory two weeks' engagement 8. Last week's plays were Matrimonial Muddle, Hinda, and True As Steel. The Wolford Stock co. open a two weeks' engagement 10; change of bill every night.

PARSONS.—ELECTRIC PARK THEATRE (C. Morehead, mgr.): Slater Madison Square Theatre co. 9-22 opened to big business.——LYRIC (Charles Correll, mgr.): Vaudeville daily to splendid business. Bill 6-8: Lawrence and Sheridan, Happy Doc Holland, C. L. Carrall, and Brown and Wilmot. Bill 9-12: Addison and Livingston, Billy Moore, T. C. Heltsell, Veda and Quintaranaw, and Lyricscope.

FORT SCOTT.—AIRDOME (H. C. Eraich, mgr.): The Belle Rose-Green co. closed their second week to good business. The MacMillan Dramatic co. open 10 for two weeks.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers and Coleman, mgrs.): Rodney Stock co. 9-22 opened up with Oak Farm; fair performance, to good crowd.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn, mgr.): A Texas Steer in the second week's attraction of the Jefferson Stock co. 10-15, playing to a capacity business. In the Bishop's Carriage 17-22.——ITEMS: The Gem Theatre, at Peaks Island, opens 24.—Portland Theatre's season of illustrated songs and moving pictures continues to do a big business.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Elopement of Ellen (return) 6; excellent co.; large house. Four Leafed Clover 11. St. Pierre's Concert co. 15. Sisters Opera co. 22.——MERRY MEETING PARK THEATRE (James A. O'Brien, mgr.): Will open for the Summer season 24.

BANGOR.—OLDTOWN, CITY HALL (E. J. Jordan, mgr.): George F. Hall in The Gibson Girl 11 pleased a large audience. A Dutchman's Honeymoon 28. Klark-Urban Comedy co. July 1-3.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Avery Strong co. to good business 10-12. The Jollities in The Toy Makers (return engagement) 19.

MARYLAND.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Howe's pictures 10; pleased large audience; good business. Van Amburg's Circus 14.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.: W. F. Mason, res. mgr.): The regular season came to a most successful end 7 with De Wolf Hopper and a well balanced co. in Happyland. Shepard's pictures 10-20.——SHEEDY'S (M. E. Sheedy, mgr.: C. E. Cook, res. mgr.): The J. Frank Burke Stock co. presented Two Little Sailor Boys 10-15 and added to their increasing popularity; J. Frank Burke as Noel Tregarthen gave a fine portrayal of the character, while the role of Richard Redstone was capitally played by Harry E. Humphrey; John A. Daley is to be commended for his interpretation of Jack Jolly; Bert Walter as Benjamin Baxter was very good; Albert McGovern as Captain Yorke, Arthur Griffin as Admiral Gray, and Frank Thomas as Jim Royston gave excellent support; Ethel Elder as Mildred Gray gave a charmingly sincere impersonation of the character of the girl who sacrifices all to love; Ann Singleton was at her best as Lela Gray, and the character was given a superb portrayal; Leslie Palmer as Tom Yorke scored a pronounced hit by her excellent acting; as Cyril Gray, Florence Hartley was very clever; Florence Mack played Lucy Wilson in a commendable manner; E. M. Leonard and Jere Sanford in minor roles did well; the production, under the direction of Harry A. Andrews, was given a good stage setting, several cleverly devised scenes being received with special favor; Jere Sanford and moving pictures were seen between the acts; the co. and play gave the usual satisfaction to very large attendance. Winchester 17-22.——ITEMS: Manager Sheedy will open his season of vaudeville at Freebody Park, Newport, R. I., 24.—Manager C. E. Cook will again be in charge.—John M. Welch, of Harris and Cohan's office, was the guest of his mother 9, 10.—Manager

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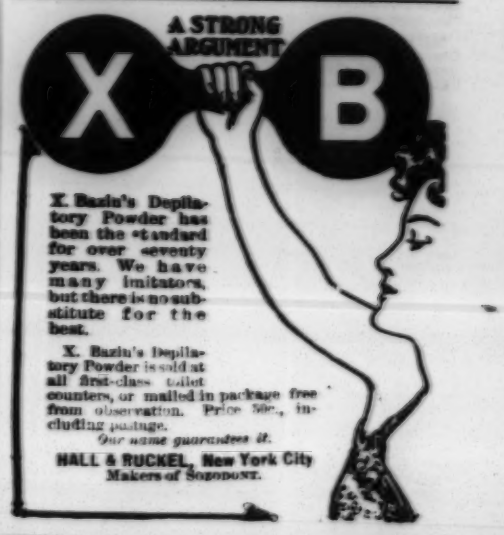

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John W. Barry attended the funeral of Charles H. Stewart 9. Mr. Stewart, who was a member of the firm of Stewart and Boyer, was a personal friend of Manager Barry, Manager Barry's Stock cos. in this city and New Bedford contributed several beautiful floral offerings.—Buffalo Bill's Wild West 26.—Andy McLeod arrived home 5.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): De Wolf Hopper in Happyland 6 pleased a large audience. Shepard's moving pictures, Bates and Ernest, Jack and Mabel Ivy, and James Madigan 10-15; big business.—HATHAWAY'S (Theodore D. Bayliss, mgr.; John M. Hathaway, res. mgr.): The Barry-Burke Stock co. in Hearts Adrift 10-15; good business continues, as the excellent standard of the co. is maintained, and the patrons are to a great extent those who patronize the first-class attractions during the regular theatrical season; Florence Hamilton as Rosie Barkworth made a distinct hit; William H. Dehlman as Captain Teddy was convincing; Bob McClung as Simon Green supplied the comedy element, his amusing antics causing roars of laughter; Minnie Church as Peggy McGuire was breezy and pleasing; Evelyn McVey, a clever child actress who was specially engaged to play Little Tim, did well; Edna Earle Andrews did creditable work as Julia Lane, and all the other members of the organization are suitably cast; the admirable stage direction of T. F. O'Malley was again in evidence; Mr. O'Malley was for several years a valued member of Andrew Mack's co. Marching Through Georgia 17-22. —ITEMS: John I. Shannon, manager of Hathaway's Lowell theatre, is enjoying his vacation at his home here.—Ringling Brothers' Circus, the best ever seen in this city, delighted two capacity audiences 7.—A large delegation from this city will attend the Elks' convention at Philadelphia, July 15-20.—Joseph Shepard, for the past two years stage carpenter at Hathaway's, resigned 11, and Harry Morrissey, who was formerly in charge, resumed the position.—Daniel H. Morrison, who has been playing juveniles with the Alhambra Stock co. during the past season, arrived home 4 and will open with the Barry-Burke Stock co. If for a few weeks. Mr. Morrison will begin rehearsals with the Arizona co. in New York July 22, opening Aug. 5.

WORCESTER.—THEATRE (G. H. Lighton, res. mgr.): The Malcolm Williams Summer Stock co. presented The Chorus Girl, by John Cumberland, 10-13 (first time on any stage); cordially received by large audiences; Florence Reed in the title-role was excellent. The Society Policeman 17-22.—FRANKLIN SQUARE (John F. Burke, res. mgr.): Shepard's moving pictures continue to please good audiences. —POLI'S (J. C. Criddle, res. mgr.): The Poli Stock co. presented A Bachelor's Honeymoon to large audiences 10-15; the co. has been much strengthened by the addition of Frances Whitehouse, who joined 3.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Although house was closed for season, management secured Mary Mannering in Glorious Betsy for 24 and booked it; advance sale large.—RICHMOND (B. M. Taylor, mgr.): Weyburn's Nightingales feature of strong bill week ending 15.

BROCKTON.—CITY (W. B. Cross, mgr.): Shepard's moving pictures 10-15, with Jennie Girard and Fred Hart in illustrated songs, Payton and Stanley, and Dynes and Dynes in specialties, opened to good business.

LAWRENCE.—COLONIAL (J. Fred Lees, mgr.): The Colonial Opera co. finished their fourth week 8 in The Bohemian Girl to good houses. The Mascot was given week of 10 to continued good business.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Rita Harlan Stock co. 3-8 pleased fair houses; Thomas Swift deserves special mention. On the Bridge at Midnight 10; poor co.; fair house. In a Woman's Power 15.—ITEMS: J. C. Lewis (Si Plunkard) and wife and daughter are here for the Summer.—Mr. and Mrs. E. Laurence Lee (Elsie Cressy) have opened their cottage at Somerleyton.

ALPENA.—MALTZ OPERA HOUSE (Steele and Dennison, mgrs.): Porter J. White as Burtuccio in The Fool's Revenge 8 delighted a full house.—TEMPLE (W. B. Roberson, mgr.): Hunt Stock co. week 10 opened to crowded house; fair co. and play. —ITEM: Porter J. White's co. closed their season here. Porter J. White will star in The Man, the Soul and the Devil next season.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Winninger Brothers 3-8 played to $1,142.60 gross for the week; excellent co. Plays: The Diamond King, Work and Wages, Dangers of a Great City, Simple Simon, The Ways of Women, and Sheridan Keene. K. of P. Minstrels (local) 21.

SAULT STE. MARIE.—SOO OPERA HOUSE (Leach and Jordan, mgrs.): Return engagement of Juvenile Bostonians 3-4 pleased large houses. Roselle Knott in Alice-Sit-by-the-Fire 7; excellent co., to fair business. In a Woman's Power 8; fair co. and business. Carl Cook Stock co. 10-15.

PETOSKEY.—GRAND (H. Burr Lee, mgr.): Fool's Revenge 6; light business; pleased. Alice-Sit-by-the-Fire 8; excellent co., to small business. Thelma 24.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): A Yankee Tourist 4; excellent, to good house. Roselle Knott in Alice-Sit-by-the-Fire 6 pleased good house.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Roselle Knott in Alice-Sit-by-the-Fire 13.

TRAVERSE CITY.—STEINBERG'S GRAND (Charles Bennett, mgr.): Alice-Sit-by-the-Fire 10 pleased a fair crowd. On the Bridge at Midnight 13.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Lillian Russell in The Butterfly 11; good co., to large audience.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Thelma 8; fair house; well pleased. Richards and Pringle's Minstrels 24.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Motion pictures 3-9 to good business; programme changes twice a week. Barnum and Bailey's Circus July 3.

MISSISSIPPI.

VICKSBURG.—SUBURBAN PARK CASINO (James E. Moles, mgr.): Good weather has come, and the Frank Dudley co. is playing to record-breaking crowds May 26-8. Plays: Because She Loved Him So, The Man from the Golden West, The Cowboy Millionaire, Raffles, Polly Primrose, The Power of Truth, and The Tradesman. Rentfrow's Jolly Pathfinders 9-22.

MISSOURI.

MOBERLY.—AIR DOME (P. Halloran, mgr.): Morey Stock co. May 27-8; business good. Chase-Lister co. 10-22.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Fulton Brothers' Stock co. all Summer; good co. and houses.—LYRIC (H. M. Miller, mgr.): Martin Stock co. all Summer; good co. and houses. John Robinson Circus 22.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Rose Coghlan in Mrs. Warren's Profession 18.—ITEM: Mr. Kerr will run moving picture and vaudeville three nights each week during the Summer season.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Season closed with No Mother to Guide Her 8; light house; fair attraction.—ITEM: This has been the most sucessful season in the history of the house.

BERLIN.—ALBERT (Albert Croteau, mgr.): Lorne Elwyn co. 4. Lena Rivers 5. No Cross of Thorns No Crown of Gold 6. The Little Minister 7. A Royal Prisoner 8. Good houses; pleased.

NEW JERSEY.

RED BANK.—FRICK'S LYCEUM (Fred Frick, mgr.): The Arrival of Kitty 7; fine performance, to fair business. Leon Morris' Dog and Pony Circus 8, matinee and night; business good. Benefit for the Actors' Fund 14; great list of star performers. Fred French and co., organized here, opened their season at South Amboy 28 with a Week in the Country; the play a success; Lester Scott, the banjo soloist, is a member of this co.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, lessee; Lee Norton, mgr.): Fraternity of Thespis in Romeo and Juliet 7; large and delighted house. Season closed at this house.—RORICK'S (Henry Taylor, mgr.): Virginia, a comic opera by Stevens and Solomon, did not prove a strong vehicle for the Manhattan Opera co. 10-15, but the competent organization made the most of it and individually increased the good impression made the previous week; Henry Taylor as Paul Plantgenet and Carl Gantvoort as Robinson Brownjones sang well and scored, while William Clifton got as much humor as possible out of the character of Samuel Nubbles; May Florine Linden was captivating as Virginia, and Elsa Vandervoort won enthusiastic applause as Lady Magnolia; Virginia Ware did some good character work as Mrs. Cowslip; Hertha Eggelz was good as Amy, as was Louise Girard as Alice, while Brownie Hall made her first appearance in a pretentious role and jumped into instant favor; Warren Lombard was a hard working Nicholas De Ville and Walter Fisher an energetic Signor Macaroni. Boccaccio 17-22. The Mocking Bird 24-29.—ITEMS: Fred Wals resigned as musical director at Rorick's 19 and was replaced by Fred Perkins.—The season of the Lyceum ending 7 was the most notable in the history of the house, and much credit is due Manager Lee Norton, Treasurer Frank R. Trullen, Press Representative Henry Kavanaugh, and other attaches. It was the first season of Mr. Norton's management and his success promises well for the future.—Ray S. Smith, formerly assistant manager of the Albany bureau of the Publishers' Press, has been made press representative at Rorick's.—A handsome and costly electric sign containing thousands of electric light bulbs is being placed in front of the Lyceum. The house will open Aug. 19.—Prof. Charles L. Hamer, of the Lyceum orchestra, has been appointed musical director at Renwick Park, Ithaca, N. Y.—Will Deshon is organizing a stock co. to play the Eastern Summer resorts. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The fourth week of the Majestic Stock co.: A Runaway Wife 10-12; nicely produced, pleasing large audiences; H. B. Holden and Emma Bell were well cast, and their portrayal of the leading roles won for them much applause. Why Smith Left Home 13-15. Tennessee's Pardner 17-19.—PROCTOR'S (Howard Graham, res. mgr.): The success which attended the opening of the Summer season of opera at this house last week by the Proctor Opera co. in The Mikado was even greater this week, 10-15, by the artistic rendition of The Bohemian Girl, which was handsomely mounted and excellently sung; Francis Knight as Arline won much favor; others deserving praise for creditable work were Ellen James, Grafton Baker, Gus Vaughan, Fred Frear, and Charles Vaughan; the chorus was highly commendable. Chimes of Normandy 17-22.—ITEMS: Mary Nash, of Ethel Barrymore's co., visited relatives here last week before sailing for London.—The Wills Amusement Co., of Brooklyn, was incorporated here 11, having a capital of $5,000. The following are named as directors: O. E. Wills, L. C. Wills, Brooklyn, and E. H. Smith, New York.—Buffalo Bill's Wild West comes 14. G. W. HERRICK.

SYRACUSE.—BASTABLE (H. A. Hurtig, mgr.): The Katherine Rober Stock co. in Mistress Nell 10-15, made another pleasing impression to good sized houses; Miss Rober played Nell in a breezy manner, and Leander Blanden as the King, Anthony Andre as Jack Hart, Lawrence Wakefield as Swallow, and Marion Sherwood as Louise were noteworthy. Fanchon the Cricket 17-22.—ITEMS: Murphy and Nichols are home, and will spend the Summer touring this vicinity in their new automobile.—N. C. Mirick, press agent of the Wieting, will again manage the Valley Theatre this Summer.—Norma Kenn has canceled her engagement with the Aborn Opera co., and returned to her home here.—P. S. Ryder, a local photographer well known in the profession, died 6. E. A. BRIDGMAN.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The stock co. appeared in The Avenger week 10-15 to good business; Charles Carver, A. C. Henderson, John Sumner, A. S. Byron, Travers Vale, Louise Vale, Elizabeth Ross, Jennie Austin, and Maud Barber were happily cast, and pleased. Fast Life in New York week 17-22.—BAKER (Mrs. T. J. Boyle, mgr.): A Man's Broken Promise, as presented by the stock co., attracted fine audiences week 10-15; the co., headed by Marion Barney (replacing Harriet Barton) and Edward B. Haas, handled their respective characters creditably and thoroughly satisfied. A Working Girl's Revenge week 17-22. J. W. CARRUTHERS.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Reed-Stuart Stock co. 3-8; good co.; closed to S. R. O.: F. A. Stolle, Joseph Foster, and Ralph Griffin, favorites. Plays: Lucifer the Detective, The Girl from Kentucky, Wedded, but No Wife, As a Man Sows, Dora Thorne, and Jolly Jet Jenkins and A Cowboy's Romance. Howe's moving pictures 15 closes season.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle B. Sherlock, mgr.): Richard Golden, supported by excellent co. in The Poor Devil 8; fair sized and greatly pleased audience. Mary Mannering in Glorious Betsy 13.—BIJOU (Dwyer Brothers, mgrs.): Pictures and illustrated songs to packed houses; the programme is changed every other night.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): American Vitagraph co. 2; crowded house. The Royal Box 3-5. The Missourians 6-8. Carmen 10-12. At Cozy Corners 13-15. The Chicago Stock co. is playing to packed houses, and the acting and staging of the productions are proving a great hit.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. T. Thompson, res. mgr.): Lew Fields in About Town 8 delighted splendid audience. Richard Golden in The Poor Devil 10 pleased fine house. Mary Mannering 13 in Glorious Betsy was greeted by full house; co. and scenery fine. This brings to an end a very successful season.

WHITEHALL.—MUSIC HALL (H. C. Jillson, mgr.): The May Hillman co. 10-15; co. opened to S. R. O., and had big business all week. Plays: Claire of Old New York, Children of Satan, Dangerfield, A Wife's Sacrifice, Under Two Flags, and The Little Duchess; specialties by Frank Christie and Miss Brandon deserve special mention.

JOHNSTOWN.—GRAND (J. A. Colin, mgr.): Lew Fields in About Town 6; S. R. O.; delighted; this was one of the best productions ever seen here. Richard Golden in The Poor Devil 11 pleased a fair sized audience; the star and co. are very clever; moving pictures every Wednesday and Saturday.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Richard Golden in The Poor Devil 12.—ARMORY (Smith and Grady, mgrs.: J. F. Flynn, res. mgr.): Mrs. Dane's Defense 10-15, pleasing good business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, mgr.): Keiley and Shannon in Widowers' Houses 8; excellent, to fair business; co. and theatre closed for the season with this engagement.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heackman, mgr.): Gorton's Minstrels May 30; good, to excellent business. Lyman H. Howe's moving pictures 7; good, to splendid business.

OSWEGO.—RICHARDSON (W. A. Wesley, mgr.): ITEM: Chester De Vonde is planing to present a production in aid of the new hospital. He will be assisted by several well-known local people.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Moving pictures 10-15 to crowded houses; pleased. Moving pictures 17-22.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): High School Commencement 6 (afternoon) attracted a large audience. Thelma 6 (evening); fair performance to light house. Scandinavian Concert 7; excellent programme and attendance. University of North Dakota (class play) 11 (commencement), 13. All-of-a-Sudden Peggy 19.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Commencement Exercises 3. High School Graduating Exercises and an address by Governor Burke 4. Bijou Novelty Theatre co., direction Charles Lambie, afternoon and evening, 8-10.

GRAFTON.—GRAND (H. L. Haussamen, mgr.): Damon's Comedy co. 4 to good business; pleased. Thelma 7 to well filled house; pleased.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Herald Square moving picture co. 10; very satisfactory to poor house, on account of heavy rain.

OHIO.

LIMA, O.—ITEM: George Tipton, of the Manhattan, has secured the lease of McBeth's Park for the season and will open 16 with a stock co. and promises to give the people of Lima first-class attractions. Mr. Tipton is an experienced man in the business and should be able to keep his word.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Ferdinand Grahame co. opened a week's engagement 10 in The Convict and the Lady, to good house; the co. is unusually strong and pleased.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): A Scrap of Paper 3 (local) pleased. Mrs. Leslie Carter in Du Barry 5; excellent co. and business. This closes the season.

PENNSYLVANIA.

LANCASTER.—FAMILY (Edward Mozart, mgr.): In the eighth and last week of the engagement of the Mozart Stock co. 10-15 A Stranger in a Strange Land was presented to very large and well pleased audiences; in the cast were Frederick Sumner, Edwin August, Richard Tabor, Frederick E. Wright, Westhropp Saunders, Royal Byron, Lawrence Windom, Daniel Bruce, Lucille Spinney, Corinne Cantwell, Fanny Stephens, and Rachel Acton; Hume, Cain, and Hoey appeared between the acts. Vaudeville 17-22. The engagement of the stock co. proved a great success, and exceptionally cool weather aided in some degree.—WOOLWORTH ROOF-GARDEN (Charles M. Howell, mgr.): The Woolworth Musical Comedy co. in A Trip to Chinatown 10-13 pleased large audiences. The cast was as follows: Welland Strong, Edmond Dupont; Ben Gay, Charles Halton; Rashleigh Gay, Roy Purviance; Willie Grow, Jean Ward; Noah Heap, David Andrada; Slavin Payne, J. P. Mackaway; Mrs. Guyer, Evelyn Francis; Isabelle Dame, Hazel Rayne; Flirt, Dolly De Vyne. The Girl from Paris 17-22. J. Stewart Thurlow's Fulton Opera House orchestra is a valuable adjunct.—ROCKY SPRINGS PARK THEATRE (H. S. Griffiths, mgr.): The Frederick Summer Stock co. in My Friend from India opens 17-22.

CHESTER.—FAMILY (Harry D'Esta, mgr.): The Arabian Nights 3-8 to full houses. The Golden Giant Mine 10-15.—ITEMS: The performance 13, 14 will be for the benefit of the Mask and Wig Club of the Chester High School. The specialties between the acts will be by local talent and by members of the Mask and Wig Club.—Manager D'Esta's son, accompanied by wife and daughter, are visiting Chester, where they will spend the Summer with Mr. D'Esta, manager of the New Family Theatre, who is also manager of the New Family Theatre at Pittston, Pa.

ALTOONA.—PARK (Mr. Shuck, mgr.): The opening of the Summer season was inaugurated 10 with the following vaudeville bill offered to fair attendance: Collins and Burns, Madeline Rugolfo, Johnstine, Charles Stine, and Waldorf and Mendy.—ITEM: The new Majestic being built on Johnstown, Pa., will play Keith vaudeville when opened next Fall.

FORD CITY.—Campbell's Stock co. (under canvas; F. G. Campbell, mgr.) 10-15; fair co. and business. Plays: Piney Ridge, The Pit, Around the World in 80 Days, Wages of Sin, Tracy the Outlaw, and The Circus Girl.

FREELAND.—GRAND (John J. McMenaman, mgr.): ITEM: The theatre is being completely renovated, and new scenery will be added; the prospects for the coming season are good.

TAMAQUA.—MANILA GROVE PARK CASINO (James Barton, mgr.): Vic Richards and his Dixie Minstrels week 10; crowded houses.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (C. J. Fisk, mgr.): Richard Golden in The Poor Devil 13.

CHESTER.—FAMILY (Harry D'Esta, mgr.): The Golden Giant 10-15 by Family Theatre co. to large houses. A Family Affair 17-22.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): De Wolf Hopper in Happyland 8, matinee and evening; excellent, to good business.—SPEEDY'S FREEBODY PARK THEATRE (Vaudeville): Will open for the Summer 24.

SOUTH DAKOTA.

HURON.—GRAND (Joseph Dunn, mgr.): Mahara's Minstrels 2; large and pleased audience. Pirates of Pensance 10; local talent. The Little Prospector 12.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stahlback, mgr.): The Mortimer Snow Stock co. opened their Summer engagement 10 in reception The Only Way to fair business. Charity Ball 17-22.—FAIRYLAND THEATRE (E. G. Roach, mgr.): The stock co. gave Trilby to fair house a week 10-15.

CHATTANOOGA.—BIJOU (Robert Wayne, mgr.): A Stranger in Town 3-8 pleased very good business. My Wife's Family opened for week 10. Bijou Stock co. 17-22.

TEXAS.

EL PASO.—AIRDOME: Spooner Dramatic co. 5. Dr. Jekyll and Mr. Hyde 6. Carmen 7.

BELTON.—MIDWAY PARK THEATRE (R. C. Strang, mgr.): Columbia Comic Opera co. 3-8; good business; pleased. Curtis Musical Comedy co. 10-16. Cole Younger and Nichols Theatre and Amusement co. (Lew Nichols, mgr.) 24-29.

VERMONT.

BENNINGTON.—OPERA HOUSE (C. A. Wood, mgr.): Richard Golden in The Poor Devil 7 pleased good house. Mary Mannering in Glorious Betsey 15.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John R. Hoban, res. mgr.): No Mother to Guide Her 15.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Richard Golden in The Poor Devil 6; excellent. Mary Mannering 14.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): A Royal Slave 13. The Burglar 28.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Percy Haswell and George Fawcett co. in East Lynne 10-15; co. and business very good. Percy Haswell and George Fawcett co. in Jane Eyre 17-22.—BIJOU (Charles I. McKee, mgr.): Knobs o' Tennessee 10-15; poor, to fair business. Down Mobile 17-22.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Morrison Comedy co. week 3-8. Plays: Miss Dixie, Rip Van Winkle, A Day and a Knight, Wealth and Poverty, North Carolina Folks, and Reuben in New York; pleased fair business.

DANVILLE.—PARK CASINO (Fred Martin, mgr.): Week 10: Prof. Sylvian A. Lee (hypnotist); fair business. Wills Musical Comedy co. 17 for three weeks.

WASHINGTON.

BELLINGHAM.—BECK'S (A. C. Souker, mgr.): Henrietta Crosman in All-of-a-Sudden Peggy 5; good house and well pleased. The Howard Dorset co. commences a week of repertoire 9.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Race for a Widow 2; fair co. and business. Texas Rangers; mediocre performance; poor business. Mrs. Leslie Carter 14. Dockstader's Minstrels 21.

EVERETT.—THEATRE (H. R. Willis, mgr.): A Race for a Widow May 31; fair co. and house. Henrietta Crosman in All-of-a-Sudden Peggy 6; fine, to fair house.—PARLOR THEATRE: Brandon Players in Fate 27-1.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): The Burke-McCann co. 10-12 pleased good business.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Morgan's Comedians opened a week's engagement 9 to good business. Plays: Vermont Folks, On the Rio Grande, Dixie Land, etc.; all well rendered and appreciated.—BIJOU FAMILY (F. J. O'Brien, mgr.): Continuous vaudeville all the week to big business; C. Bid Rankin, Richard Stoll, Three Oliffans, and Five Musical Lovelands.—COLUMBIA (Mayer Gerlock, mgr.): Vaudeville to good business; daily performances. Bill: L. Blunt, Whitely and Bell, Eldridge, Samuels, and C. Mayers.—ITEM: Mayer Gerlock has opened a new vaudeville house, to be known as the Milwaukee Avenue Columbia Theatre; seating capacity 250; to be run daily with continuous performance.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Nelson and Palmer's Eldorado Stock co. in The Frontiersman 9. Between Love and Duty 10. The Banker's Son 11 at 10, 20 and 30, to good business.—LAKE VIEW THEATRE (Arthur Lane, mgr.): The Lyric Light Opera co. in Fra Diavolo week of 10.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Rooney Boys in concert 6. Humpty Dumpty 11 to good business; pleased. Local High School Class in The Order of the Yellow Robe.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Herbert L. Flint (hypnotist) 4-8 to good business. Raymond Hitchcock in A Yankee Tourist 9; house crowded. Humpty Dumpty 16.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Humpty Dumpty, matinee and night, 15. Milwaukee A Capella Choir 16. Mrs. Salisbury's Recital 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Humpty Dumpty 7 pleased fair house. —ITEM: Theatre closed for renovation and repairs.

WAUKESHA.—CASINO (M. E. Cahill, mgr.): Spedden-Paige Stock co. 2-8 pleased fair business. Local 14. Fatty Feltz (local) 17.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): The Georgia Minstrels 10 pleased S. R. O. Harry Walker's Minstrels 17.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): John C. Fisher Opera co. in Florodora 12. Tom Thumb's Wedding (local) 13. Rose Coghlan in Mrs. Warren's Profession 15. Ethel Barrymore in Captain Jinks 18.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Along the Kennebec 10. Fred Raymond's Old Arkansaw 12. The Banker's Child 24. Sells and Floto's Circus 24.

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ALWAYS EASY

SUPREME COURT,
KINGS COUNTY

IVY PAULINE FRENCH CARNLEY, *Plaintiff.*
against
CHARLES FRANCIS DOUGLAS CARNLEY, *Defendant.*

TRIAL TO BE HAD IN KINGS COUNTY.

SUMMONS.

ACTION FOR DIVORCE.

To the above named Defendant:

YOU ARE HEREBY SUMMONED to answer the complaint in this action, and to serve a copy of your answer on the plaintiff's attorney within twenty days after the service of this summons, exclusive of the day of service, and in case of your failure to appear, or answer, judgment will be taken against you by default for the relief demanded in the complaint.

Dated, May 11th, 1907.

GEORGE W. WEIFFENBACH, Plaintiff's Attorney
Office and Post Office Address,
No. 25 Broad Street, Borough of Manhattan,
City of New York.

To the defendant above named, Charles Francis Douglas Carnley:

The foregoing summons is served upon you, by publication, pursuant to an order of Hon. William J. Kelly, one of the Justices of the Supreme Court of the State of New York in and for the County of Kings, dated the 28th day of May, 1907, and filed with the complaint in the office of the Clerk of the County of Kings, at the Hall of Records in the Borough of Brooklyn, County of Kings, City and State of New York, on the 29th day of May, 1907.

GEORGE W. WEIFFENBACH, Plaintiff's Attorney,
Office and Post Office Address,
No. 25 Broad Street, Borough of Manhattan,
City of New York

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Franklyn Gale, assisted by local A. O. H. Club, in Kathleen Mavourneen 10; large and pleased audience. Concert by local Canadian Artillery Band, assisted by Harry H. McCluskey, the well-known St. John tenor, and others, under the auspices of Lieutenant-Colonel White and officers of the Third Military District, 11. The Jollities in The Toymakers 13, 14. Alvin Joslin 14, 15.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Lion and the Mouse 7, 8, to large and appreciative audience; pleased. Effie Shannon and Herbert Kelcey in Widower's Houses 5, 6; excellent, to good business.—ITEM: This theatre closed 8 after doing very good business and giving entire satisfaction to its patrons.

LONDON, ONT.—GRAND (A. J. Small, prop.; L. H. Bowers, mgr.): Mary Mannering in Glorious Betsy 6; exceptionally fine, to capacity. The Neille Kennedy Stock co. opened a week's engagement 10 with The Cowpuncher's Daughter as the bill, to light attendance.

SYDNEY, N. S.—LYCEUM (N. W. Mason, mgr.): Toymakers 5; fair, to big business; co. fair. Dooley's Troubles 6-8; business fair; poor co.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Kirk Brown co. opened third week 10 in Othello; large audience. My Dixie Girl 17.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A STRANGER IN TOWN (H. R. Linton, mgr.): Memphis, Tenn., June 17-22. Birmingham, Ala., 24-29.
ADAMS, MAUDE (Chas. Frohman, mgr.): San Francisco, Cal., June 10-22.
ALLEN, VIOLA (Chas. W. Allen, mgr.): Portland, Ore., June 17, 18, Tacoma, Wash., 19, Seattle 20-22, Spokane 24, 25, Helena, Mont., 27, Butte 28, 29.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Cheyenne, Wyo., June 18, Salt Lake City, U., 20-22, Boise, Ida., 24, Walla Walla, Wash., 25, Spokane, Wash., 26, 27, Seattle 28, 29.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Chicago, Ill., June 17—indefinite.
CARTER, MRS. LESLIE (Wm. Gray, mgr.): Great Falls, Mont., June 18, Butte 19, Fargo, N. D., 22, Winnipeg, Can., 24-26, Grand Forks, N. D., 27, Duluth, Minn., 29.
COGHLAN, ROSE (Ernest Shipman, mgr.): Denver, Colo., June 17-22.
COLLIER, WILLIAM (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.
CROMAN, HENRIETTA (Maurice Campbell, mgr.): Fargo, N. D., June 18, Grand Forks 19, Winnipeg, Can., 20-22.
DOWN MOBILE (James D. Barton and Co., mgrs.): Richmond, Va., June 17-22, Norfolk 24-29.
FATTY FELIX (C. Jay Smith, mgr.): Waupun, Wis., June 18, New London 19, Clintonville 20, Antigo 21, Merrill 22, Wausau 23, Waupaca 24, Amherst 25, Grand Rapids 26, Marshfield 27, Owen 28, Stanley 29, Chippewa Falls 30.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Seattle, Wash., June 24-27, Bellingham 28, Vancouver 29.
HOOLEY'S TROUBLES (W. C. Downs, mgr.): Rutland, Vt., June 17-22.
KNOTT, ROSELLE (Sweeley, Shipman and Co., mgrs.): Titusville, Pa., June 18, Kane 19, Johnsonburg 20, Smethport 21, Emporium 22.
MACK, ANDREW (W. M. Wilkinson, mgr.): Dunedin, Australia, June 18-July 2, Invercargill 3-5.
MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Holyoke, Mass., June 20, Providence, R. I., 22.
NARELLE, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand—indefinite.
OUR NEW MINISTER (Joseph Conyers, mgr.): Milwaukee, Wis., June 16-22, Chicago, Ill., 23-29.
PECK'S BAD BOY (Union Amuse. Co., mgrs.): High River, N. W. Terr., June 18, Okotoks 19, Calgary 20, Didsbury 21, Innisfail 22, Edmonton 24, 25, Wetaskiwin 26, Lacombe 27, Red Deer 28, Calgary 29.
POCAHONTAS: Norfolk, Va., June 6—indefinite.
SKINNER, OTIS (Chas. Frohman, mgr.): Spokane, Wash., June 17, 18, Helena, Mont., 19, Anaconda 20, Butte 21, 22.
SOTHERN-MARLOWE (Lee Shubert, mgr.): New York city June 10-22, Philadelphia, Pa., 24-29.
TEXAS SWEETHEARTS (A. Villair, mgr.): Neenah, Wis., June 18, Princeton 19, Port Washington 20, Waukesha 21, Janesville 22.
THE BOYS OF COMPANY B (Daniel Frohman, mgr.): New York city April 5—indefinite.
THE BURGLAR: Milton, Vt., June 19, Jeffersonville 20, St. Johnsbury 24, Barton 25, Newport 26.
THE CONVICT'S DAUGHTER (Jas. D. Barton and Co., mgrs.): Minneapolis, Minn., June 16-22, Milwaukee, Wis., 23-29.
THE FUNNY MR. DOOLEY (La Reane and Lee, mgrs.): Charlottetown, P. E. I., June 17-19, Pictou, N. S., 20, 21, Westville, N. S., 22, Pugwash 24, Oxford 25.
THE KING OF THE CATTLE RING (Eastern: W. A. Eiler, prop.): Hallock, Wis., June 18.
THE KING OF THE CATTLE RING (Western: Joe Becker, mgr.): Hood River, Ore., June 18, The Dalles 19.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city June 17-22.
THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4—indefinite.
THE MAN OF THE HOUR (Western: W. A. Brady, mgr.): Chicago, Ill., May 12—indefinite.
THE ROAD TO YESTERDAY (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 15—indefinite.
THE ROSE OF THE RANCHO (David Belasco, mgr.): New York city Nov. 27-June 29.
THE ROUND UP (Klaw and Erlanger, mgrs.): Chicago, Ill., April 14—indefinite.
THE THREE OF US (Walter N. Lawrence, mgr.): Chicago, Ill., June 2—indefinite.
THE VOLUNTEER ORGANIST (Wm. Gray, mgr.): Chicago, Ill., June 16-22.
UNCLE TOM'S CABIN (Terry's; W. G. Dickey, mgr.): Knoxville, Ia., June 18, Rose Hill 19, Delta 20, Harvey 21, Eldyville 22.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., June 3-29.
WAS SHE TO BLAME (J. A. Stuttz, prop.): Fairfield, Neb., June 18, Nelson 19, Hebron 20, Washington, Kan., 21, Blue Rapids 22.

STOCK COMPANIES.

ALBEE: Providence, R. I., May 27—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARDEN, EDWIN: Washington, D. C., May 13—indefinite.
ARMORY (Smith and Grady, mgrs.): Binghamton, N. Y.—indefinite.
AUDITORIUM: Joplin, Mo., May 8-Sept. 1.
BAKER: Rochester, N. Y.—indefinite.
BAKER: Portland, Ore.—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BELASCO: Pittsburgh, Pa., May 20—indefinite.
BINGHAM, AMELIA: St. Louis, Mo., May 19-June 22.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLAKER (Maurice Stanford, mgr.): Wildwood, N. J.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 13—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN, ALBERT: Milwaukee, Wis., May 9—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURGESS, EARL (Fred Gillen, mgr.): Seattle, Wash.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 8—indefinite.
BUSH TEMPLE (Harry Franklin, mgr.): Chicago, Ill.—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CHUTES THEATRE (Bishop and Greenbaum, mgrs.): San Francisco, Cal.—indefinite.
CLARENDON, HAL: Bergen Beach, N. Y., June 17—indefinite.
COLONIAL (Drew and Campbell, mgrs.): Cleveland, O., May 20—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 6—indefinite.
CRAIG, JOHN: Boston, Mass., April 29—indefinite.
DAVIS: San Francisco, Cal., June 10—indefinite.
DUNN, EMMA: Kansas City, Mo.—indefinite.
ELITCH'S GARDEN: Denver, Colo., May 5—indefinite.
ELMORE: Omaha, Neb., May 16—indefinite.
EMPIRE: Providence, R. I., May 13—indefinite.
EMPIRE (Sam Williams, mgr.): Pittsburgh, Pa.—indefinite.
FAMILY: East St. Louis, Ill.—indefinite.
FAMILY: Chester, Pa.—indefinite.
FARNUM, WILLIAM: Cleveland, O., May 13—indefinite.
FAWCETT, GEORGE: Richmond, Va.—indefinite.
FERRIS: Minneapolis, Minn., May 26—indefinite.
FRANKENFIELD, LAURA: Salt Lake City, U., May 19—indefinite.
FRAWLEY: San Francisco, Cal., June 2—indefinite.
FULLER: Montreal, Can., May 27—indefinite.
FULLER, ETHEL: St. Louis, Mo.—indefinite.
FULTON BROTHERS: Lincoln, Neb.—indefinite.
GAGNON AND POLLOCK (Bert C. Gagnon, mgr.): Norfolk, Va.—indefinite.
GARRICK: Milwaukee, Wis.—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 28—indefinite.
GOTHAM: Paterson, N. J., Dec. 3—indefinite.
GRAND: Evansville, Ind.—indefinite.
HAMILTON, FLORENCE (Barry and Burke, mgrs.): New Bedford, Mass., May 6—indefinite.
HARNED, VIRGINIA: St. Louis, Mo., June 23—indefinite.
HERMAN, SELMA: Cleveland, O., May 20—indefinite.
HIXON-BARLOW: Newark, N. J.—indefinite.
HOLLAND, MILDRED: Buffalo, N. Y., May 27—indefinite.
HOSMER, MAY: Chicago, Ill.—indefinite.
HOWELL, ERNEST: San Francisco, Cal., May 12—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 14—indefinite.
HUNTER-BRADFORD: Springfield, Mass., May 13—indefinite.
IMPERIAL DRAMATIC: Providence, R. I., May 20—indefinite.
JEFFERSON: Portland, Me., May 27—indefinite.
KEIM, ADELAIDE: New York city May 13—indefinite.
LAWRENCE, LILLIAN: Boston, Mass., May 18—indefinite.
LIVINGSTON: Springfield, Ill., May 26-June 22.
LYCEUM (Walter D. Nealand, mgr.): St. John, N. B.—indefinite.
LYCEUM: St. Joseph, Mo.—indefinite.
MAJESTIC (H. R. Jacobs, mgr.): Albany, N. Y., May 20—indefinite.
MARTIN STOCK: Lincoln, Neb.—indefinite.
NATIONAL: Rochester, N. Y.—indefinite.
NATIONAL: Montreal, Can., Aug. 5.—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
ORPHEUM: Salt Lake City, U., May 27—indefinite.
PABST ENGLISH: Milwaukee, Wis.—indefinite.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 18—indefinite.
PANTAGE'S: Seattle, Wash.—indefinite.
PARK: Indianapolis, Ind., May 13—indefinite.
PAYCEN: Peoria, Ill., June 2—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 6—indefinite.
PLAYERS (Elisabeth Shober, mgr.): St. Paul, Minn.—indefinite.
POLI: Worcester, Mass., May 27—indefinite.
POLI: Hartford, Conn (Lawrence McGill, mgr.): May 20—indefinite.
POLI: Bridgeport, Conn., May 13—indefinite.
POLI: Waterbury, Conn., May 6—indefinite.
POLI: Springfield, Mass., May 20—indefinite.
PROCTOR'S HARLEM: New York city—indefinite.
RICHMOND: Stapleton, N. Y.—indefinite.
ROBER, KATHERINE (Leander Blanden, mgr.): Syracuse, N. Y., May 13—indefinite.
ROBINSON (Edward Decker and Co., mgrs.): Zanesville, O., May 6—indefinite.
SANFORD, WALTER: San Francisco, Cal.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SPENCER, GEORGE: Memphis, Tenn., May 5—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): New York city May 13—indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—indefinite.
TEXAS GRAND: El Paso, Tex.—indefinite.
TRAHERN (Al. Trahern, mgr.): Southampton, N. Y., June 18, Sag Harbor 19, Patchogue 20, Bay Shore 21, Sayville 22, Easthampton 24, Southampton 25, Sag Harbor 26, Patchogue 27, Bay Shore 28, Sayville 29.
VALLAMONT STOCK (A. Glassmire, mgr.): Williamsport, Pa., June 24—indefinite.
WOODWARD: Omaha, Neb.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ANGELL'S COMEDIANS (Jack Emerson, mgr.): Calgary, Can.—indefinite.
BIJOU: Norfolk, Va., June 17-22, Richmond 23-29.
BURGESS, EARL (George V. Halliday, mgr.): Saginaw, Mich., June 17-23, Alpena 24-July 6.
CARROLL COMEDY (Ion Carroll, mgr.): Elkins, W. Va., June 17-22.
CHAPPELL-WINTERHOFF (Harry Chappell, mgr.): Independence, Kan., June 16-22, Chanute 24-July 7.
CHICAGO: Mansfield, O., June 10—indefinite.
CRAWFORD'S COMEDIANS (Raymond D. Crawford, mgr.): Neosho, Mo., June 17-24.
CUTTER STOCK (Wallace R. Cutter, mgr.): Kokomo, Ind., June 17-July 27.
DE PEW-BURDETTE: Kokomo, Ind.—indefinite.
DOUGHERTY STOCK (Al. Payne and J. M. Dougherty, mgrs.): Two Harbors, Minn., June 17-22, Washburn, Wis., 24-29.
GIFFORD'S COMEDIANS (Adolph G. Gifford, mgr.): Spring Grove, Minn., June 17-22.
GILMORE'S PLAYERS (Francis J. Gilmore, mgr.): Arkansas City, Kan., June 9-22, Emporia, Kan., 23-July 6.
GLICK-ROBERTS (H. T. Glick, mgr.): Leipsic, O., June 17-22, Continental 24-29.
GRAHAME, FERDINAND: Uhrichsville, O., June 10-22, Newark 24-July 6.
HALL, DON C.: Bancroft, Wis., June 18-20, Arpin 21, 22, Granton 24-26, Merrillan 27-29.
HARLAN, RITA W. (John F. Bailey, mgr.): Manistee, Mich., June 17-22, Traverse City 24-30.
HICKMAN-BESSEY (W. A. White, mgr.): Davenport, Ia., June 16—indefinite.
HILLMAN, MAY (E. Schnabel, mgr.): Ticonderoga, N. Y., June 17-22.
HUNTLEY (Ben Huntley, mgr.): Necedah, Wis., June 17-19, Hillsboro 20-22.
JUVENILE BOSTONIANS (E. A. Wolf, mgr.): Duluth, Minn., June 17-22, Hibbing 23-29.
KENNEDY PLAYERS (Ben Lewis, mgr.): Lynchburg, Va., June 10-22.
LYRIC COMEDY: Palmer, Mass., June 24-29.
MACMILLAN PLAYERS (Don Macmillan, mgr.): Ft. Scott, Kan., June 10-22, Springfield 24-July 6.
MYRKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Dallas, Tex., May 27-June 24.
PAYTON SISTERS (C. S. Payton, mgr.): Ft. Smith, Ark., June 16-29.
SHELDON'S COMEDIANS: Newport News, Va., May 6—indefinite.
ST. CLAIR, MAE (Hamilton and Waters, mgrs.): Barre, Vt., June 17-22.
WALLACK'S THEATRE (Northern: Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WALLACK'S THEATRE (Southern: Dubinsky Brothers, mgrs.): Chanute, Kan., June 8-22, Iola 23-July 6.
WALLACK'S THEATRE (Western: Dubinsky Brothers, mgrs.): Wichita, Kan., June 8-22, Arkansas City 23-July 6.
WALTERS AND CHAPPEL (Walters and Chappel, mgrs.): Rochester, Pa., June 17-22.
WILLIAMS (J. W. Williams, mgr.): Salem, Ill., June 17-22.
WILLS' ALL STAR COMEDY (John B. Wills, mgr.): Knoxville, Tenn., June 10-July 6.

OPERA AND EXTRAVAGANZA.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 27—indefinite.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 17—indefinite.
A KNIGHT FOR A DAY (B. C. Whitney, mgr.): Chicago, Ill., April 1—indefinite.
AUDITORIUM OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, May 6—indefinite.
BEGGAR PRINCE OPERA (Harry Leavelle, mgr.): Omaha, Neb., May 19—indefinite.
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Kansas City, Mo., April 28-Sept. 3.
CALIFORNIANS: Los Angeles, Cal., April 29—indefinite.
CAPTAIN CARELESS (B. C. Whitney, mgr.): Chicago, Ill., May 12—indefinite.
CHESTER PARK OPERA (I. M. Martin, mgr.): Cincinnati, O., June 17—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city June 3—indefinite.
COLE AND JOHNSON: Philadelphia, Pa., June 10—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Homes, mgr.): San Antonio, Tex., June 9-23.
COLONIAL OPERA (Milton and Sargent Aborn, mgrs.): Lawrence, Mass., May 13—indefinite.
DANIELS, FRANK (C. B. Dillingham, mgr.): Chicago, Ill., May 12-June 22.
DELMAR GARDEN: St. Louis, Mo.—indefinite.
FASCINATING FLORA: New York city May 20—indefinite.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Boston, Mass., June 15—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city Nov. 26—indefinite.
IDORA PARK OPERA (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
JAKEY, MIKEY AND IKEY (Allen Curtis, mgr.): Trinidad, Colo., May 25—indefinite.
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 14—indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y., June 1-Sept. 7.
MANN, LOUIS: Philadelphia, Pa., May 27-June 22.
MILDRED AND ROUCLERE (John M. Hickey, mgr.): Havana, Cuba, Dec. 27—indefinite.
MISS POCAHONTAS: Chicago, Ill., June 10—indefinite.
MONTGOMERY AND STONE (Chas. B. Dillingham, mgr.): New York city Sept. 2—indefinite.
MY WIFE'S FAMILY (Central: Frank Cooke, mgr.): Atlanta, Ga., June 17-22, Richmond, Va., 24-29.
NEW YORK OPERA (Chas. A. Shaw, mgr.): Newport News, Va., May 20—indefinite.
OLYMPIA OPERA: Mobile, Ala., May 12—indefinite.
ORPHEUM OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 27—indefinite.
PARK OPERA: Philadelphia, Pa., June 10—indefinite.
POLI OPERA (Milton and Sargent Aborn, mgrs.): New Haven, Conn., May 27—indefinite.
PROCTOR OPERA (Milton and Sargent Aborn, mgrs.): Albany, N. Y., June 3—indefinite.
ROYAL ITALIAN GRAND OPERA: New York city June 3—indefinite.
SAN FRANCISCO OPERA (Frank W. Healy, prop.): Portland, Ore., May 15-June 29.
THE BOGUS PRINCE (Ferner and Nutting, mgrs.): La Grande, Ore., June 17, Baker City 18, Weiser, Ida., 19, Boise 20, Pocatello 21, Butte, Mont., 22, Anaconda 23, Great Falls 29.
THE HURDY-GURDY GIRL: Boston, Mass., June 3—indefinite.
THE ORCHID (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 8—indefinite.
THE WIZARD OF WALL STREET (Edwin Patterson, mgr.): Brookings, S. D., June 17, Huron 18, Pierre 19, Miller 20, Redfield 21, Aberdeen 22, 23, Webster 24, Ortonville, Minn., 25, Benson 26, Morris 27, Glenwood 28, Alexandria 29.
THE WIZARD OF WALL STREET (Lew Virden, mgr.): Lawton, Okla., June 10-29.
VAN DEN BERG OPERA: New York city May 6—indefinite.
WILLS COMIC OPERA (John B. Wills, mgr.): Danville, Va., June 10-July 14.
ZINN MUSICAL TRAVESTY: Spokane, Wash., May 5—indefinite.

MINSTRELS.

DANDY DIXIE (Voelckel and Nolan, props.: John J. Nolan, mgr.): McGrath, Can., June 18, Raymond 19, Claresholm 20, High River 21, Okotoks 22.
DOCKSTADER'S MINSTRELS (Chas. D. Wilson, mgr.): Seattle, Wash., June 16-19, Everett 20, Nooksack 21, Bellingham 22, Fairhaven 24, Whatcom 25, Tacoma 26, Centralia 27, Chehalis 28, Aberdeen 29, Hoquiam 30.
FOX, ROY E.: Chico, Tex., June 17-19.

VARIETY.

HOWARD, MAY: Milwaukee, Wis., June 17-22.
LYCEUM: Washington, D. C., June 10—indefinite.
WATSON'S BURLESQUERS (Sam Robinson, mgr.): Philadelphia, Pa.—indefinite.
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): New York city Dec. 24—indefinite.

CIRCUSES.

AITON AND ANDERSON'S: Lancaster, N. Y., June 18, Middleport 19, Albion 20, Brockport 21, Williamson 22.
BARNUM AND BAILEY'S: Flint, Mich., June 18, Saginaw 19, Lansing 20, Ionia 21, Grand Rapids 22.
BUFFALO BILL'S WILD WEST SHOW (Col. Wm. F. Cody, prop.): Boston, Mass., June 17-22.
FITZGERALD BROS.' CIRCUS: India, Jan. 1-July 1.
FOREPAUGH AND SELLS: Chatham, Ont., June 18, St. Thomas 19, Woodstock 20, Stratford 21, Berlin 22.
LUCKY BILL'S: Kearney, Neb., June 18, Axtell 19, Minden 20, Norman 21, Edelstein 22.
MACKAY: Chicago, Ill., June 15—indefinite.
MORLEY'S WHITE CITY SHOWS: E. Liverpool, O., June 17-22, Oil City, Pa., 24-29.
PAWNEE BILL'S WILD WEST AND GREAT FAR EAST (Col. Lillie, mgr.): Minneapolis, Minn., June 17, 18, Faribault 19, Mankato 20, Worthington 21, Sioux Falls, S. D., 22.
RINGLING BROS.: Hartford, Conn., June 18.
SELLS-FLOTO: Dillon, Mont., June 18, Idaho Falls, Ida., 19, Montpelier 20, Rock Springs, Wyo., 21, Rawlins 22, Cheyenne 24, Greeley, Colo., 25, Ft. Collins 26, Loveland 27, Longmont 28, Boulder 29.
WASHBURN'S, LEON: Shelburne Falls, Mass., June 18, Greenfield 19, Northampton 20, Turners Falls 21, Orange 22.

MISCELLANEOUS.

CREATORE BAND (Howard Pew, mgr.): St. Louis, Mo., June 2-29.
D'ALMA'S TRAINED ANIMAL SHOW: Orange, Mass., June 18, Fitchburg 19, Leominster 20, Clinton 21, Marlboro 22.
JOLLY ETHIOPIANS (S. H. Dudley, mgr.): York, Pa., June 17-22.
KILTIES' BAND (T. P. J. Power, mgr.): Springfield, Mo., June 17-19, Rogers, Ark., 20, Fort Smith 21.
PAIN'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.): Havana, Cuba, Nov. 21—indefinite.
PARKER, C. W. (Cramer and Tyler, mgrs.): Mankato, Minn., June 17-22.
PHINNEY'S U. S. BAND (Frederick Phinney, mgr.): Norfolk, Va., May 13-June 23.
PRYOR BAND (Arthur Pryor, mgr.): Philadelphia, Pa., June 15-July 6.
RENO, EDWARD: Kingfisher, Okla., June 17, 18, Hobart 19, Denton, Tex., 24, Corsicana 25, Lake Charles, La., 26.

Received too late for classification.

A ROYAL SLAVE: Fredericton, N. B., June 20, Summerside, P. E. I., 26.
BIJOU BURLESQUE STOCK: Philadelphia, Pa., June 17—indefinite.
BOWERY BURLESQUERS: New York city, June 3—indefinite.
CAMPBELL STOCK (F. G. Campbell, mgr.): Brookville, Pa., June 17-22.
CASINO OPERA: Cleveland, O., June 17—indefinite.
DUFF OPERA: Denver, Colo., June 17-22.
EUROPEAN SENSATION EXTRAVAGANZA: Baltimore, Md., June 17-22.
HAGENBECK AND WALLACE'S CIRCUS: Newark, N. J., June 18.
INTERCOCAN BURLESQUERS: Boston, Mass., June 17-22.
LONDON GAIETY GIRLS: Buffalo, N. Y., June 17-22.
MOUNTAIN PARK CASINO OPERA: Springfield, Mass., June 17—indefinite.
SNOW, MORTIMER: Memphis, Tenn.—indefinite.
STUART, RALPH (James D. Barton, mgr.): Chattanooga, Tenn., June 17—indefinite.
SUMNER, FREDERICK: Lancaster, Pa., June 17—indefinite.
THE MAID AND THE MILLIONAIRE: New York city June 23—indefinite.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be reregistered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Arnold, Grace, Lillian Albertson, Louise Arnot, Dorrit Ashton, Marie Alba.

Barrett, Grace, Sylvia Bidwell, May C. Barber, Lillian Berri, Edna G. Belmont, Anna L. Bates, Agnes Bruce, Ethel Bland, Rose Beaudet, Marion Barney, Norma Braup, Eleanor Barry, Alma Bradley, Majie Barth, Myrtle Bliss, Mrs. M. H. Blair, May Brennen, May Buckley, Teresa Bundschu, Marie Bellinfanti.

Clark, Lois F., Coralie Clifton, Mrs. G. N. Carleton, Toby Claud, Catherine Countiss, Edith Conrad, Frances Comstock, Mildred Cook, Agnes Casagranda, Helen Carson, Nancy Curtis, Bertha Creighton, Mrs. Jno. T. Craven, Mrs. J. P. Clark.

Duvall, Helen, Amy Du Bois, Mrs. Bert Deuken, Minde Durand, Dorothy Donnelly, Nellie Dunn, Lola T. Davis, Virginia Dudley, Rhoda Davis.

Edwards, Bonnie, Julia Emmonds, Minnie Emmett.

Fowler, Gertrude, Nina Farrington, Mabel Florence, Mrs. Gilbert Faust, Frankie Franklin, Inez Forman, Virginia Francis, Honore French, Marie Fellows, Beth Franklyn.

Gilmore, Phyllis, Bertie Golden, Ruth Grey, Effie German, Wyhona H. Glass, Mrs. A. B. Griffith, Clara Graff, Paula Gloy, Pauline Guzman, Lillian Graves, Edith Groveland, Viola Gillette.

Heffron, Kathryn, Phoebe Hinn, Fleagle Hope, Lydia Hayne, Kay C. Heffron, Daisy Hamlin, Mrs. Jack C. Hickey, Pauline Huntley, Grace Henderson, Helaine Hadley, Marie Hampton, Frances Hooper, Florence C. Hill, Emma Hutland, Florence C. Hamilton, Minnie Hayes, Torna Hanlan, Margaret Howard, Alice Hutchings.

Ives, Alice E., Isabelle Irving, Georgie Irving.

Jones, F. C., Mrs. Rose Jordan, Marion P. Johnson.

Kirk, Della, Sophie Knust, Blanche King, Madline Keene, Dorothy Kellam, Virginia Keating, Louisa Kersanda, Edna E. Keeley, Mollie Kelly.

Lappin, Eva, Fannie W. Lewis, Claudia Lucas, Hazel Lowrey, Annie Lloyd, Harriet Leavitt, Marguerite Love, Mrs. E. D. Leffingwell, Mrs. Jack Leslie, Ann Lebold, Rea Lockwood, Lucille Loring.

Marlowe, Mabelle, Agnes Mahr, Gertrude D. Magill, Stella Maury, Louise Meyers, Corinne Mayo, May B. Morrison, Katherine Murray, Amelia Mengel, Edith Miller, Grace Mears, Helen Minkley, Carrie Matts, May E. McKay, Sarah McVicker, Emily Macpherson, Lida McMillan, Margaret McKeon, Mary McCoy, Margaret Merriman.

Neff, Pauline, Lillian Nordica.

Ogden, Irene, Elita Proctor Otis.

Padden, Sarah, Alexandra Phillips, Mae Phelps, Minnie Palmer, Lillian Paige, Grace Proctor, Mrs. E. W. Petton, Kathryn Purnell.

Raymond, Harriet, Lillian Rhodes, Mrs. Cartie Roedet, Marie Radcliffe, Mrs. Jno. Ransome, Helen Routledge, Dorothy Rossmore, Marguerite Rambard, Alice Ransom, Phyllis Rankin, Elberta Roy, Mrs. B. M. Reed, Emily Rigl, Katherine Raymoe, Esther Rujeano.

Stoddard, Belle, Armie Scott, Jane Stuart, Sylvia Starr, Donna Seymour, Mrs. H. Oakes Stubbs, Blanch Sharp, Maude Still, Norma Stanley, Mildred Sanford, Ella Smyth, Marion Seeley, Mrs. A. Sherbeck, Mabel Stoughton.

Terry, Marie, Hattie T. Tannehill, Kittie Thornton, Nellie Thorn, Clara Thropp, Mrs. N. E. Tucker, Jeanne Towler, Maud Turner.

Vincent, Eva, Evelyn Vaughan, Theresa Van Brunt, Grace Van Studdiford.

Woods, Edna, Bonnie Walker, Susie Winner, May Wallace, Branca Wert, Bess Wright, Gertrude Webster, Beulah Watson.

Zada, Ali.

MEN.

Avery, Chas., Jas. A. Arnstead, Jr., Josh Aylesworth, Hank Adams, Leon Allen, V. Allen.

Boyle, Billy, Walter S. Brower, Freeman Barnes, Sam'l Barnes, W. H. Block, Edward Beck, Jno. Beck, Bob Barton, Andrew Byrne, Chas. W. Bucley, Elmer Booth, Jos. F. Bauinster, C. A. Burke.

Cornell, Harold E., Gus Carney, Chas. Craig, Wm. C. Cameron, Frank Colfax, Morris Chebrousky, Burt Cartwright, Chas. Carlton, Sam Collins, Thos. C. Cooke, Harry Conns, H. G. Carlton, Billy Courbin, Chas. Crenson, J. E. Caren, P. J. Conner, Harry Carvil, Fred Cummings, David Conger, The Clesures, Canning and Fitzerald.

Dupree, Frank, Geo. Darrell, Billy Devere, Edward S. Daly, Barry Delaney, A. W. Davis, Mr. Delamotta, Chas. Dale, Frank Dallam, Horner De Vier, Frank De Vernon, Edmond Deane, F. Chas. Deagon, W. J. Dunbar, F. C. Deagon, Harry Dull, Geo. Dupree, J. Kenneth De Lacey, Campbell Donald.

Emerson, Wm., Alb. J. Edwards, Warren B. Emerson, Brandon Evans, Julian D. Eltinge, Wm. H. Elliott, Bob't Emmett, Elwyn Eaton, Burt Earl, Henry Ellsworth.

Franklin, Alex., Clinton P. Perry, Clyde Franklin, Marshall Farnum, Arthur J. Farnum, J. Peter Franklin, E. Chas. Fitzgerald, W. C. Fields, W. D. Fitzgerald, Harold Frazier, Ben Fagan, D. J. Fingulton.

Gerald, Wm. H., Franklin George, Louis Gottschalk, Geo. N. Gray, J. Angus Gustam, A. H. Green, E. D. Greene, Jno. H. Gilroy, Hugo Gorlitz, Edwin T. Giles, Ed Gillespie, W. H. Gracey, Henry Gunson, Harry Gingnette, Chas. E. Greene, Bob't Grey, Willis Goodhue, E. P. Gruber, J. G. Gibson, Sydney Gleason.

Harris, Bert, Leonard Harkins, Frank Howard, Geo. F. Hall, Nat P. High, Jess Howard, Henry Hall, Clifford Hipple, Norman Hackett, M. Hirschberg, R. G. Herndon, W. F. Huffington, Geo. D. Hunt, T. K. Hutchinson, Al. Henderson, Jno. Henderson, L. A. Harvey, Henry B. Herts, Chas. Holmes, Shelly Hull, Wm. Hanford, Hill and Sylviand.

Irvington, Hugh, Lloyd Ingraham.

Joyce, Decatur, Martin Julian, Jno. Jack.

Kelley, Jas., Jno. T. Kelly, Spencer Kelly, F. W. Krafft, Mathew Kohler, Thos. W. Keeney, Billy Kersanda, Thos. A. Kiernan, Jas. F. Kerr.

Leslie, Walter M., Atkins Lawrence, Sam Lee, Herman Leechke, Walter Lewis, Ed Lester, Dan La France, Chas. Lothran, A. N. Lyons, Claude Long, Jos. F. Lee, Myron Leffuwell, Jno. F. Leonard, Oscar Lorraine, Abe Levy, Irving J. Lancaster, Billy Lackaye.

Meldon, H. Percy, Jeff W. Murphy, Denny Mullen, Gus Mortimer, Billy Mason, Harry Meyerson, Walter Montegue, Lewis J. Morton, Louis Miller, J. M. Meyers, L. E. Miller, Ben S. Mears, Carrick Major, Wm. P. Murphy, S. W. Merrill, Tom Moore, Lindsey Morrison, J. D. Mullen, Gus McCune, Neil McNeil, W. E. Macfadden, Jno. R. Mack, McGill and Shipman.

Nolan, Boyd I., Arthur Nelson, Henry P. Nelson, Oscar Northeet, De Witt Newing, Walter Newcock.

O'Sullivan, Wm. F., Bennett Owen.

Peal, Loys, W. J. Porter, Eugene Phelps, Willis Pickert, Louis Pelleux, Fred't C. Patterson, Frank Priest, G. Nelson Price, Pollard Ap.

Reiff, G. W., Wm. D. Reed, E. Dick Rider, Jno. Rankin, Ed Reader, David J. Rammage, Robt. Robson, Ralph Rollins, W. H. Rice, Oscar Rayland, Fred Raymond, Henry Russell.

Sally, Joe, Julus Steger, Percy Sage, Geo. W. Sheppard, Henry R. Slocum, Lee St. Elmo, A. E. Smith, F. Lee Short, Jno. T. Sullivan, W. J. Smith, Jack Shoemaker, Jos. W. Smith, Harry Stafford, Chas. Stutzman, David Sobel, Nat E. Solomans, Geo. Sydenham, J. Sharn, Frank A. Smiley, Julius B. Schloss, Max L. Schrade, Russell Snead, Chas. Spafford, Jack Standing, Milton C. Smith, Jos. Sindie, St. Vrain and Barney.

Taylor, Paul, Alton B. Thomas, Billie Taylor, H. Thierman, R. G. Thomas.

Vivard, H. H., R. F. Von Memmeman.

Wills, Harry B., Wallace A. Worsely, Harry Ward, J. F. Webber, W. Whitman, I. A. Wallison, Lawrence Weber, Wm. Warmington, Fred West, Ernest R. Williams, Raymond Waltaker, W. N. Wadsworth, A. R. Wilber, Chas. Wynsate, Jas. Wilson, Geo. K. Warren, Fred Walch, Geo. P. Watson, Glover Ware, Michael Welch, Walter C. Willard, H. B. Whitaker.

Youngman, Ray, Jas. Young.

Zinka and King.

REGISTERED MATTER.

Clara Paulet, Mrs. M. B. Reed, Sidney McCardy, D. H. Hunt, F. A. Demerest, A. J. Morrison.

ARENA.

FALL RIVER, MASS.—Ringling Brothers' Circus 6, matinee and night; one of the best of street parades; among the many notable new features seen at the performance were: Alexander Patty, Marvell-Marnitos co., Nurse-Golem Troupe, the Bedinis, Emma Stickney, the Jordans, and Mr. and

CHARLES ARTHUR.

Photo Otto Sarony Co., N. Y.

The above photograph represents Charles Arthur in the part of George Bright in The Boys of Company B, which position he resigned to become a member of Edwin Arden's company for a Summer season at the Belasco Theatre, Washington. His performance of Bunny in Raffles, Mr. Arden's original part, was unanimously praised by the Washington press last week.

IN BROOKLYN THEATRES.

The Orpheum Opera company at the Orpheum Theatre appear this week in an excellent production of The Chimes of Normandy. Carrie Reynolds is a charming Serpolette, Harry Luckstone's splendid baritone voice is heard to advantage in the role of the Marquis, George Lyding is a good Grenicheux. Arthur Wooley has the comedy role of the bailiff and does it full justice. William Wolff, remembered here for his successful engagement two years ago, is a clever Gaspard. The chorus is large and well trained.

The benefit given to Joe Payton by his friends, including the Corse Payton stock company, at the Lee Avenue Theatre Sunday night, was a great success.

Hal Clarendon and his stock company started the season at Bergen Beach June 17 with a creditable production of The Parish Priest.

SEASIDE AMUSEMENTS.

The opening of Brighton Beach Music Hall June 15 was the real beginning of the Summer season at Coney Island. There were large crowds at both performances and the usual enthusiasm was evident. The bill was a good one and included George Evans, Zingari Operatic Troupe, Howard and North, Finlay and Burke, Cornalia and Eddie, Davis and Walker, Sophie Akounine, and Daisy Blake.

Henderson's West End Amusement Hall is always crowded, and the entertainment offered warrants the continued business. The bill this week is Holden and Salisbury, Hale and Corbin, the Wiora Trio, the third and last week of the Military Octette and the Girl with the Baton, Stevenson and Nugent, the Four Comiques, the Verdi Grand Opera Quartette, Lowe, Joe George's Fun at the Seashore, the Kimball Bros., the Atlas Quartette, the Grace Tempest Trio and the Zarrow Trio.

Luna Park, with its many and attractive features, has caught the public interest and the resort is crowded all day long. The free circus has proved a big success, and Mr. Thompson has secured excellent talent for this part of the great amusement scheme.

Dreamland and the Bostock Arena are hardly big enough to accommodate the crowds. The big spectacular production, The Feast of Belshazzar, is one of the most ambitious illusions ever offered at the Island. Mr. Eiter deserves great credit for the magnificence of the spectacle, which is not only beautiful but educational. The many other features of the park get a share of attendance, and Creation, which is one of the popular entertainments down there, has included another performance a day to accommodate the crowds seeking admission.

Golden Gate Park, at Canarsie, has established itself as a rival of the shore resorts. The park is situated on Jamaica Bay and its convenience to all parts of the city is helping to make it a great success. The usual park attractions are all there, and every form of amusement desired can be found within its gates.

AMUSEMENT ORDINANCE IN PITTSBURGH.

There was introduced into the Pittsburgh City Council on June 10 an ordinance requiring theatres and other amusement houses to give a week's notice of any intention to advance the previously advertised price of seats, and also requiring that a chart be exhibited at all times showing just what seats have not been sold.

The ordinance is intended to meet the demands of theatre patrons who have complained without avail. Another ordinance will be introduced revising and regulating the license fees to be paid to the city by all theatres and amusement houses. Under its provisions an entertainment where the price of admission is $3 the license will be $200 a month; $2 admission, $150; $1.50 admission, $125; $1 admission, $100; 75 cents admission, $75; 50 cents admission, $50; 25 cents admission, $37.50; 15 cents admission, $25; 10 cents admission, $15; less than 10 cents, $10. Moving pictures, $10 a month.

Amateur baseball games under the bill will be licensed at $2 a game, while for professional games, $300 a month is the rate. Operas and concerts will have to pay $10 a performance or $50 a week. Circuses and menageries will be charged $50 a performance.

GOSSIP.

William Howarth has sufficiently recovered from his recent illness to leave Lakeside Hospital, Chicago, where he spent ten weeks. He has gone to his home at Willoughby, O.

Blanche Ring was obliged to leave the cast of About Town for the final week on account of an affection of the eyes. As soon as possible she will go to the Adirondacks to remain in camp during the Summer.

Edward E. Rose will undertake the dramatization of "The Port of Missing Men" for Ernest Shipman.

Adele Ritchie has bought a new country place in Westchester County, New York, near Rye. Boating will be her chief amusement this Summer.

Grace George made her first London appearance in Margaret Mayo's adaptation of Divorcons at the Duke of York's Theatre on June 12. Cable reports indicate a favorable impression made by Miss George and her support.

Brewster's Millions ended its run at the Hudson Theatre last Saturday night, June 15, after 129 performances at this house, and 196 performances in New York city. The Lion and the Mouse began an engagement here last night.

JOHN CARTER DEAD.

The Passing of a Venerable Player with a Long Record in England and America.

John Carter, who was one of the oldest actors on the English-speaking stage, died on June 16 in Philadelphia at the age of eighty-seven years. Practically all of his long life was spent on the stage, and it was only a month ago that he closed with Creston Clarke, in whose company he appeared at Bigland in The Ragged Messenger. He was born in England in 1820 and made his debut when five years old. Thus he has been on the stage for eighty-two years, forty of which were spent in London. Young Carter made the first trip ever made by a railroad train, being a passenger on George Stephenson's locomotive, the "Rocket," on its first trip from Stockton to Darlington, England.

"I wasn't much interested in the great invention that has revolutionized the commerce of the world," said Mr. Carter. "The thing that fascinated me was the fireman as he threw coal into the furnace." Mr. Carter remembers that the Duke of Wellington was a passenger on the train. Other guests were Sir Robert Peel, Lord John Russell, Lord Brougham and others whose names are written on pages of British history.

As a boy of seventeen Mr. Carter was present at Queen Victoria's coronation. William Charles Macready, acknowledged at the zenith of his fame to be the greatest tragedian of his time, retired from the stage more than half a century ago. It is more than thirty years since he passed to his reward. In the prime of his young manhood Mr. Carter played Francois to Macready's Richelieu. It is nearly three-quarters of a century since Edmund Kean, who left the impress of his art for all time upon the theatrical world, made his first exit from life's stage. Mr. Carter remembers him well.

"Edmund Kean," he said, "God made him, the same as God made Burns and Shakespeare, and all true geniuses. He was the grandest actor the world has ever known, or ever, in my judgment, will know."

Mr. Carter also supported Junius Brutus Booth and Charlotte Cushman. For twenty-two years he was a member of the Lyceum Theatre company in London. While there he supported Charles Dillon, Edmund Falconer, H. L. Bateman, and Henry Irving.

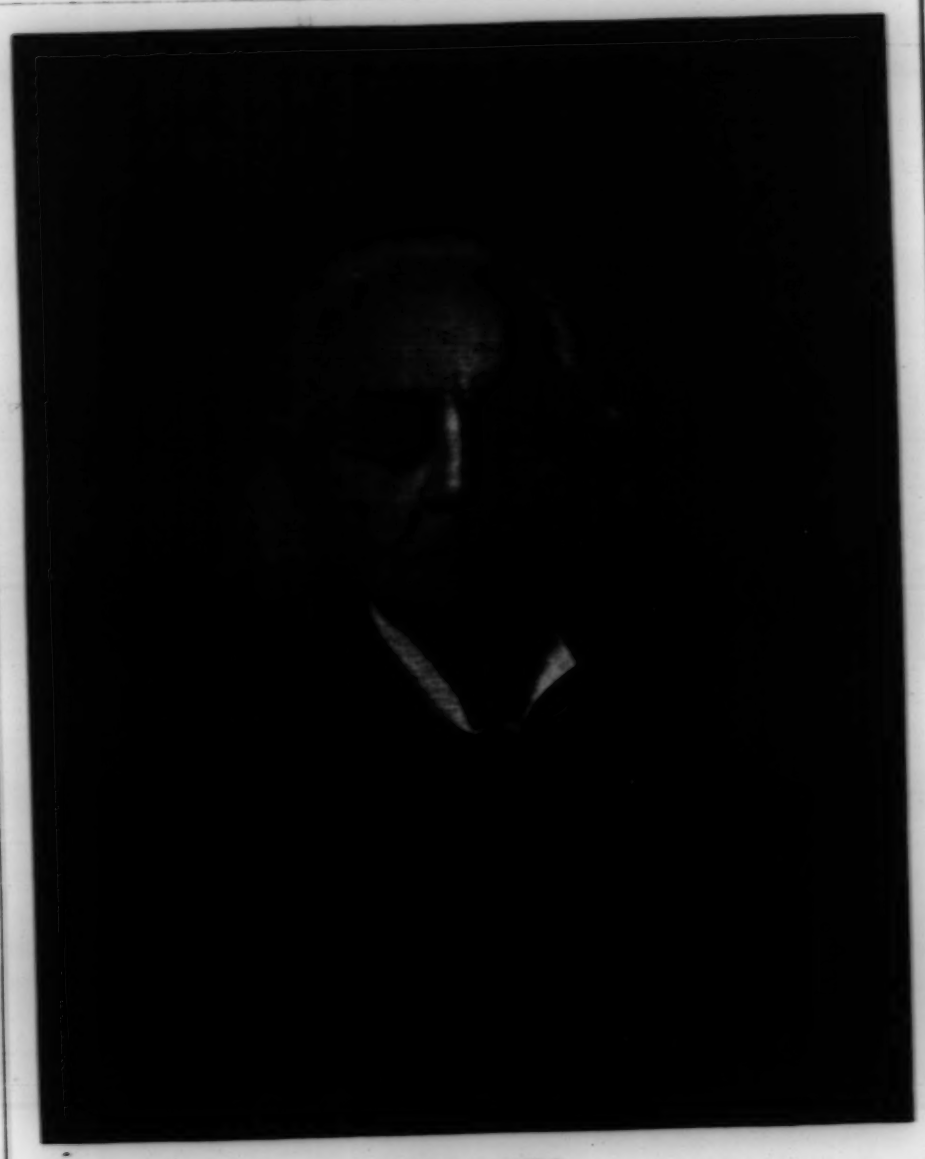
It is interesting to know that Mr. Carter was the first actor who ever appeared in the role of Uncle Tom, the black hero of Mrs. Stowe's book. He told the story thus:

"Shortly after the Stowe book was published the Mayor of Wolverhampton, in Staffordshire, was in this country. He secured a copy of the book and read it during his voyage home. So impressed was he with its dramatic possibilities that he prepared a crude sort of dramatization. I was then a member of a negro minstrel company and did a song and dance. The Mayor, whose name now escapes me, came to me and asked if I would play the part of Uncle Tom. I consented, and so the play was put on.

"I never at that time had been in America, and I don't believe I had seen more than a half dozen negroes in my entire life. I'm afraid the performance I gave was not a very faithful portraiture of the aged negro, but the people seemed to like it. After that many dramatizations of 'Uncle Tom's Cabin' were written and produced in England, but I was the original Uncle Tom. I played it long before it was played in this country."

Mr. Carter first came to America with Henry Irving during that great actor's first visit to America, playing Walter in The Hunchback, the Postmaster in The Lyons Mail, Tubal in The Merchant of Venice, Verges in Much Ado About Nothing, and Mr. Perker in Jungle. He spoke the first line in The Bells when Irving was first seen in that play in this country. Other plays in which he appeared were Bellhegar, Peep o' Day, Charles I, Eugene Aram, Phillips, Richelieu, Hamlet, Romeo and Juliet, and Othello.

Mr. Carter came of a long lived family, his father having died at the age of 106, and an uncle, who was by no means an abstemious person, at ninety-eight. Mr. Carter supported Edmund Kean, Charles Macready, the Booths, father and son, Charlotte Cushman, and Henry Irving.



JOHN CARTER.

A MATINEE FOR ORPHANS.

A special matinee of Fanchon will be given this week, probably on Friday, by Katherine Rober at the Bastable Theatre, Syracuse. To this the inmates of the orphan asylums of the city will be invited. It is likely that other charitable institutions will be included. Should the newsboys be asked the gallery will be set aside for their use. No tickets will be sold, so that the guests will have the entire theatre for their use on the afternoon.

NEW ZEALAND NOTES.

Andrew Mack's Success—Human Hearts—Vaudeville—Julius Knight—Gossip and Notes.

(*Special Correspondence of The Mirror.*)

WELLINGTON, May 14.

Andrew Mack and his company of American players have done splendidly since the commencement of their New Zealand tour. The business during the Wellington season was first class. The overland tour to Auckland "panned out" good, and now the Auckland season is fulfilling managerial expectations.

The recent tour of the Holloway Dramatic company was, taking it from start to finish, fairly successful. Business at the beginning was very poor, but it improved considerably during the latter part.

Edwin Geach, the enterprising young Australian manager, has organized a company to tour New Zealand and Australia with the American comedy drama, Human Hearts. The combination includes several English artists of repute, among them being Ernest Leicester, George Montford and Valentine Sydney. The tour commences at the Wellington Opera House on May 18.

Florence Young, it is said, will shortly rejoin J. C. Williamson's Royal Comic Opera company, and her place in the Mother Goose pantomime will be taken by Mabelle Morgan for the New Zealand tour. Alma Barber will also replace Olive Morrell, who returns to London.

The Fuller Proprietary continue to fill their four theatres nightly. The bills provided are excellent, and the management fully deserves the patronage accorded.

Harry Rickards has decided to send another vaudeville company to New Zealand. The tour commences in the south this time. The Dunedin season commences on June 4 and extends until the 15th; Christchurch, June 24 to July 4; Wellington, July 6 to July 27, with an overland tour of the North Island to follow.

J. and N. Tait have one of their Kelly Gang picture shows touring the colony just now to good business.

The New Zealand tour of the Besses o' th' Barn Band was a great financial success. The Australian tour commenced at the Sydney Town Hall on May 11.

J. C. Williamson has completed arrangements for Julius Knight and his new English company to commence a tour of New Zealand at the Wellington Opera House on May 29. The company's repertoire will include Robin Hood, Raffles, Brigadier Gerard, Monsieur Beaucaire and Claudian.

The Messrs. Macmahon have disbanded their dramatic company. They intend organizing another in a few weeks, when they will go on the road again with a repertoire of new pieces.

The Messrs. Fuller have instructed a leading Wellington architect to prepare plans for a new theatre to be built in the Empire City at a cost of £40,000.

The Exhibition Orchestra, after a flying tour of the colony, has disbanded.

Andrew Mack's dates for the remainder of his New Zealand tour after the Auckland season are: Gisborne, May 27, 28 and 29; Napier, May 30 and 31; opening Christchurch, June 3 to 15; Timaru, June 17; Dunedin, June 18 to July 3; Invercargill, July 4, 5 and 6.

Montgomery's Entertainers, after a lengthy spell of "rest," are now touring the North Island again. Business is reported as fairly good.

ANDREW SMART.

THE CHORUS GIRL PRODUCED

A new play entitled The Chorus Girl was produced in Worcester, Mass., on June 10, by the Malcolm Williams Stock company. John Cumberland, the comedian of the company, is the author. The following is the cast: Marjorie Denholm, Florence Reed; Vinnie La Salle, Mignon Ozer; Dolly Dairymple, Alice Riker; Nell Denholm, Ethel Grant; Mrs. Ayres, Mollie Ravel; Maggie Moloney, Alice Riker; Arthur MacChesney, Herman Lieb; John Carmichael, John M. Sullivan; Harry Knowlton, Ben Graham; Tom Heron, John Cumberland; Walter Benson, Stanley Wood; Jimmie O'Brien, George Pearce; Aubrey Plantaganet, Frederick Sutton. The play was enthusiastically received by a large audience.

ACTORS' BASEBALL LEAGUE.

The standing of the four clubs in the Actors' Baseball League is now as follows:

	W.	L.	Per Cent.
Comedy Club	3	0	1000
Red Mills	2	1	.667
White Rats	1	2	.333
Yankee Doodles	0	3	.000

Last Friday's games were postponed on account of rain. Next Tuesday's contests will be between the Red Mills and the Yankee Doodles, and the White Rats and Comedy Club. The games are growing more and more exciting and are in the main well played.

IN THE FIELD OF REPERTOIRE.

The era of "advanced stock," as well as that of advanced vaudeville, is at hand, and in the Middle West the foremost representative of this progress is furnished by the American stock company under the direction of the Popular Amusements Company of Canton, O. For the coming season there will be feature roles for Nancy Boyer (Mrs. Henry Testa), known as "the cutest soubrette in repertoire," and for Jack Warburton, "the great little comedian," both of whom are pictured above. Miss Boyer will have a wide range of parts, varying from emotional ingenues to rough and ready boys, while the roles assigned to Mr. Warburton run the gamut from low to light comedy characters. Both will have abundant special opportunities in which each has won wide popularity. The repertoire will be varied and strong, full productions being carried for twelve plays. Arthur Herbst will be manager and Henry Testa will direct the stage. The Americans have just closed a Spring season of seven weeks at the Indiana Theatre, Marion, Ind., and will open again early in August. The company, while not entirely selected, will include all the favorites of the present organization. Forty weeks are booked in the best stock cities of Ohio, Indiana, Illinois, Michigan and Wisconsin. The Americans are said to have created a new standard for the Middle West, and the coming season promises to be an advance over the last.

The Cutter Stock company has opened a six weeks' engagement at the new Alhambra Theatre, Kokomo, Ind. This marks the fifty-second week of the present season. The roster of the company is as follows: Wallace R. Cutter, manager; Sam Carlton, business manager; Nelson Compston, director; Roy S. Ewen, stage manager; Raymond R. Raymond, leader; L. D. Hill, electrician; Fred Kuhlman, property master; Norman Hilyard, Clayton Macklem, W. G. Rozell, Phil Maher, J. C. Nevarro, Myrtle Bigden, Alida Bertenn and Nellie Hopper.

The Ferris Comedians, who have been playing an engagement in Iola, Kan., will play eighteen weeks over the Bell, Olendof and Ballard Air Dome Circuit. Frederick Clarke has left the company for Seattle with the hope of finding a new field for his managers. Those in the organization are Mr. and Mrs. Frederick Clarke, Roy Campbell, Ira Mulford, Charles Harvey, Karl Boma, Fred Washer, Marion Briant, Will Duncan, George Lund, Erma Middleton and Florence Henry.

H. W. Taylor has signed for the Taylor Stock company James L. Dempsey, Julius E. Meredith, George J. Christie and the Marzello Brothers. W. A. Taylor will travel in advance of the organization which opens at New Bedford, Mass., on Aug. 12.

AT SUMMER PLACES.

John Haight is spending the Summer at his home near Matteawan, N. Y. Mr. Haight has had a very successful season with Human Hearts (Western), and has been retained by Mr. Nankeville for the Eastern company, opening on Aug. 31.

Gerald Griffin is keeping bachelor's hall in a snug cottage at Maranacook, Me., where he will remain until August, when he will run over to Dublin to see the exposition. At Maranacook Mr. Griffin is considered the most important person in the village, as he holds the record for having received the largest mail ever delivered to an individual in one week, four letters and a copy of THE MIRROR. Fishing is the principal amusement at Maranacook, and it is customary to have your picture taken standing beside a big fish. "Grif" tried his luck, but when he showed his catch to one of the Maranacookers he was told to hide it, as it was three inches short of the lawful size for catchable fish under the game laws of Maine. The specimen was only three inches long, and would not look well in a photograph, so the amiable Gerald is patiently angling every day, hoping to be able to give the village picture man a substantial order.

Emma Behrens, sister of the late Charlotte Behrens Mantell, will spend the Summer at Seaview, Mass. She will stop in Boston to visit her nephew, Arthur Behrens.

Viola Fortescue, during the past season with John E. Kellerd, playing Clara Volkhardt in Taps and Ophelia in Hamlet, is spending the Summer at her father's home at Bay Ridge, Brooklyn. Her plans for next season have not yet been decided on.

Mr. and Mrs. John C. Rice will spend the Summer at their cottage in Connecticut.

Mr. and Mrs. Harry Clay Blaney are spending the Summer as usual at their country estate, "Happyland," Centre Moriches, Long Island. Mr. Blaney's racing motor boat, *Kitty B.*, has won many races this season and is said to be the fastest thing of her size on Long Island. Mr. and Mrs. George M. Ballanger, M. M. Wolfolk, Mr. and Mrs. Jake Isaac, Mrs. Sophie C. Blaney, and Mr. and Mrs. Billy Roach, of the Bijou and Academy of Music, Chicago, have been guests of Mr. and Mrs. Blaney.

William C. Andrews has rented his cottage in Ridgewood, N. J., for the Summer and will spend his vacation at Asbury Park.

CUES.

Mattie Lockette has been re-engaged by John Leffler for the role of Mary Jane in Buster Brown.

An extra matinee of Twelfth Night will be given at the Academy of Music on Friday. After their New York engagement Sothern and Marlowe will make a short tour of the principal New England cities.

After a successful season with John Griffith's company, A. Renwick Sanders is now connected with Morley's White City Shows as general agent and publicity promoter.

Lavinia Shannon has been engaged to originate one of the prominent roles in Lulu Glaser's new play, which opens at the Liberty Theatre, New York city, on Sept. 2.

Delia Pringle has returned from Colorado Springs from Los Angeles, and is now engaged in engaging her people for next season. She will play a six weeks' engagement in stock at Colorado Springs this Summer.

Owing to the illness of Harry Kelly, His Honor the Mayor closed at Wallack's Theatre last Saturday night. Mr. Kelly has a throat affection and will have to rest for several months.

PLANS OF MANAGERS.

Notes of Preparation for Next Season—Visitors from Various Cities.

On Sept. 1 Murray and Mack will produce their musical song show, The Sunny Side of Broadway, at the Colonial Theatre, Chicago, going from there to the Pacific Coast and back to New York in time to open at the Broadway Theatre on Jan. 5. Murray and Mack will hereafter play in the high priced theatres and carry a company of sixty people. An entire new scenic production has been built, and the best cast of players secured. The same company will play a Summer season in London in 1908. Walt M. Leslie is arranging the tour.

Henry B. Harris announced last week that Robert Edeson would open the Hudson Theatre in August in a new play of American life by W. C. De Mille. The plans for Mr. Harris' other attractions are for Grace Ellison to open in The Movers, by Martha Morton Conheim, at the Hackett on Sept. 2; Edgar Selwyn to appear in Strongheart at McVicker's Theatre, Chicago, on Aug. 26, and Edwin Milton Royle's new drama, The Struggle Everlasting, to open at the Colonial in Boston on Sept. 30. New plays by James Forbes, Charles Klein, Augustus Pitou, Stanislaus Stange and George Broadhurst will be produced later. Four companies will begin the season in The Lion and the Mouse on Sept. 2. The principal roles in the four companies will be played by Edmund Breese and Gertrude Coghlan, Paul Everton and Josephine Lovett, Oliver Dond Byron and Flora Juliet Bowley and Walter Edwards and Helene Wintner.

An elaborate dramatization of the fable, "The Cat and the Fiddle," will go into rehearsal in Chicago on July 19 and it will open on Aug. 18. The book is by Lincoln J. Carter, and the lyrics and music are by Clarence Sinn. Charles Salon will direct the production. Mr. Carter styles his latest effort as a satirical musical extravaganza containing a plot. The cast will include the Transcontinental Four, Florence Willis, Aleita Servoss, Jane McIntyre, the Sisters De Monde, Maude Hamilton, Ann Laughlin, Theodore Adams, James Seabrook, Arline Wilson, John T. Montgomery and a chorus and ensemble of thirty.

John Cort is arranging to present Max Figman in The Man on the Box in London next Winter.

Frederick Thompson will have at least four plays running next season, including Brewster's Millions, which will make a tour of the Eastern cities and return to New York in the Spring. Polly of the Circus, Mabel Taliaferro's starring vehicle, will open on Oct. 10. Harrison Armstrong has been engaged for this company. A play of the American Revolution, by Paul Armstrong and Thompson, will be produced in January, and a big spectacle for which Thompson has devised some unusual features will be put on early in the season. The Australian rights to Brewster's Millions have been finally transferred to J. C. Williamson.

Harry Beeson, manager of the West End Theatre and the Grand Opera House, Uniontown, Pa., was in town last week, accompanied by J. F. Genkinger, manager of the Opera House at Newcastle. The time at Mr. Beeson's own theatres and the many others for which he books in the western part of Pennsylvania is rapidly filling up for next season.

P. H. Sullivan in 1905-06 had two attractions on tour. In 1906-07 he had four and next season he comes to the front with seven, constituting him one of the most prominent producers in the melodrama and popular price field. His attractions for 1907-08 will be headed by Billy B. Van in Patsy in Politics, the musical comedy that has proved such a hit in popular price houses. Next comes The Outlaw's Christmas, which made such an impression the last of the present season, followed by The Cowboy and the Squaw, a Western melodrama, by J. Byron Totten; Bowery Life, a new play by Theo. Kremer; The Money Lender, by Hal Reid, said to be a second Peddler; The Woman of Fire, with its great scenic effects, and The Stolen Kiss, a musical melodrama, by Theodore Kremer. The last named play deserves more than passing notice, as it is written along new lines and is something of an experiment. Mr. Kremer has introduced musical comedy into the thread of the melodrama story in a way that it is believed will please both the lovers of the light musical entertainments and those who crave the thrills of the melodrama. He has endeavored to make the combination of the two elements perfectly consistent, and Mr. Sullivan and his staff have enough faith in the idea to provide an expensive production for the play.

Early in August Jules Murry will produce Cupid at Vassar, a new dramatic comedy with music. The book is by Owen Davis, with music and lyrics by A. Baldwin Sloane and George Totten Smith. Florence Gear, who starred last season in The Marriage of Kitty, will be placed in the leading part. Cupid at Vassar calls for a cast of fifteen principals, besides which there have already been engaged about twenty young women to play the parts of Vassar girls and to assist Miss Gear in the musical numbers. The production will be made under Mr. Murry's direction and Mr. Sloane will rehearse the musical part of the performance.

H. W. and Sim Williams will send out a new musical comedy, The Cat and the Mouse, early in the Fall. The production will be elaborate and the company will number about fifty people. Montague Jacobs will be acting manager and Hill Eversole and Frank Cook will be in advance.

Lee Shubert has completed arrangements for the appearance in this country of the celebrated English chanteuse, Connie Edisa, who will sail for New York on July 1 to play an important role in the forthcoming production of The Girl Behind the Counter.

The tour of Herbert Kelcey and Effie Shannon in Widower's Houses terminated at Watertown, N. Y., on June 8. They will appear next season under the management of Ernest Shipman in a new play.

Meyer Solmson, formerly connected with Al. G. Field's Minstrels, has become manager of the Majestic Theatre, Pine Bluff, Ark.

Harry Clay Blaney will begin rehearsals of his next season's play, Willie Live, the Boy Detective, the middle of July and start his tour on Aug. 10. The piece is by Charles E. Blaney. On Aug. 3 he will have produced at Blaney's Theatre, Brooklyn, a new melodrama of his own composition, called From Sing Sing to Liberty, in which "Cunning," the jail breaker and handcuff expert, will be featured. Mrs. Blaney (Kitty Wolfe) will be featured as leading woman in her husband's company.

REFLECTIONS.

Henry Greenwall, of New Orleans, of the Greenwall circuit, is making New York his headquarters and will remain here for the greater part of the Summer.

Everett Butterfield has been engaged to play the juvenile role in The Man of the Hour at the Savoy.

George Fortescue is engaged for next season to play the part of Pere Michu in Two Little Girls, as played by him in the original production in this country.

Charles J. Stine and Olive Evans will be starred next season in a three-act version of their sketch, A Bachelor's Holiday.

Schoolgirls with the name of Flora or Florence were admitted free to the matinee performance of Fascinating Flora, at the Casino Theatre, Saturday.

T. A. Wort, of Akron, O., representing ten Ohio parks, is in town and has booked a number of attractions for his circuit of Summer theatres.

Edythe Rowand is to originate the lead in Al. H. Woods' A Race Across the Continent next season. She left last week to rusticate on a farm near Hightstown, N. J., until rehearsals commence.

BOOKS AND MAGAZINES.

SAPPHO AND PHAON. By Percy Mackaye. The Macmillan Company. New York.

Percy Mackaye, author of "The Canterbury Pilgrims," "Fenris the Wolf," and "Jeanne D'Arc," has in "Sappho and Phaon" made his most pretentious effort. It is in many respects a very remarkable piece of work, one so intricate in its workmanship and so ornate in its treatment that it quite startles by its sheer literary daring. Starting at some time in the future, the author takes the reader back to 25 B. C., and thence still farther back to 600 B. C., to bring him forth again somewhere between now and a distant date.

The book is divided into a prologue, an induction, a prelude, the tragedy of Sappho and Phaon itself, interludes and finally an epilogue. The first impression is that an immense amount of scholarship has gone into the writing. There are little glimpses of an antique world which make the picture living. There are bits which recall vividly that wonderful fluorescence of art and literature which belonged first to Greece and which Rome later borrowed. The approach to the tragedy itself, aside from its various graces, serves admirably to bring the reader into sympathy with the Greek spirit that dominates the play itself.

The book opens with a prologue. Herculaneum, that city supposed to be so rich in ancient glory, is being excavated. A small bronze box is dug out by some workman. Medberry, an American, opens it. He finds some crumbling hairs, some vials, dusts of different colors, the carved handles of brushes. Medberry, in poetic enthusiasm, declares that the little case was once the make-up box of the Pompeiian actor, Actius. A manuscript has also been found, the tragedy of Sappho and Phaon, written by the poet Varius. Medberry in his keenness immediately builds up in his imagination the scene which, as he thinks, must have taken place there at that very place about 25 B. C.

As he sits dreaming, manuscript in hand, the modern scene rolls away, and again in their pristine glory there are seen the dressing rooms and the actors' quarters of the ancient private theatre of Varius. Sappho and Phaon, the tragedy by Varius, is to be given. Actius sits in his room making up, using paints after the manner of Roscius, instead of the masks. Nævolia, the mimic, who is to play upon this occasion the role of Sappho, is a coquettish creature with whom Actius is in love. She comes in, a mask disguising her features, and teases the actor. The scene is broken in upon by the arrival of Varius, who brings his friends, Horace and Virgil, who have come from Rome to witness the performance. Be it said here, *en passant*, that the characterizations of these two Latin poets are excellent, Horace the voluptuary and Virgil the dreamer.

Thus the scene shifts finally to the theatre and the representation of the tragedy. As this play is to be produced the coming season by Harrison Grey Fiske with Bertha Kalich in the role of Sappho, it has a two-fold interest. Sappho and Phaon is a highly finished, finely polished piece of writing; in addition to a wealth of symbolism, it embodies a moving, gripping story, full of pathos and beauty. Its central figure is of course Sappho, the Lesbian singer and poetess. The story of her love for Phaon, a slave, is its theme.

In the first act Sappho is seen, beloved and loved by all, by men and women. Alcæus, a noble, and Pittacus, tyrant of Mityiene, lay their hearts at her feet; yet she loves neither. Suddenly one of the city's slaves, Phaon, goes past and straightway she is enamored. Bit by bit she learns his story, learns that he is a person apart, that once a goddess had appeared to him, since when he grew up "indifferent to all his kith and kin; to laughter love and slave girls singing." More, too, she learns from Phaon himself, that he has lived with Thalassa, also a slave, whom he loves, and that they have children.

Then does Sappho, herself in love, delve for the soul of the man whom she loves, and when at last she finds it she discovers him no longer a slave but her master. Meanwhile, Alcæus has detected her love, and, out of jealousy, means to seize Phaon, having induced Pittacus to give Phaon to him as a slave, transferring the fisherman from public slavery to Alcæus' private ends.

Early the next morning they return. Phaon believes that he has offended Posedon and therefore means to sacrifice. He hears some one strumming upon a lyre and thinks that it is Alcæus. Madly he strikes behind a pillar and kills, not Alcæus but his own child, Bion. Now comes Thalassa, bearing their sick infant and looking for her son. She finds him dead. Tenderly Phaon picks up the lifeless body and bears it within the temple, closely followed by Thalassa. And Sappho, hopeless, throws herself from the rock into the sea.

A tragically beautiful story this, behind which there is woven the thread of destiny working out its end. The author has caught wonderfully well the spirit of the Greek feeling. Not only in form, for he keeps to the unities, but also in thought. The whole spirit of the play is Greek. It has that external simplicity and directness combined with the subtle sub and supermeaning.

Mr. Mackaye's verse is varied, virile and essentially dramatic. Never does he sacrifice his character or his meaning, his metre or his poetic fancy. It is essentially the verse of characterization, and these characterizations stand forth, full-rounded and distinct. Sappho the wonderful, a bird singing in full-throated melody, yet snared at the moment of her greatest freedom; Phaon, the humble slave, his eyes upon the ground, long not daring to look up, but when freed rising to great heights; Alcæus, crafty, passionate and strong in physical strength; a series of splendid portraitures. Back of each, too, one feels that peculiar touch of Fate, as if each person were but a bit of glass in a mosaic which some higher hand was fashioning.

There are here and there bits of verse which stand out with rare beauty. Perhaps one of the happiest is Sappho's description of the sea:

Dost thou not hear her sob and sing below us?
Her hollow lute is turquoise, and she touches
The silver strings of ever-roaring reefs
Far off to sound her awful lullaby:
And while she croons, between her foaming breasts—
Like infants at their milk—Hyperion lies
And hearing Triton dreams—as too, us mortals,
She suckles there, and there she buries us.
* * * * * * *
Listen again!
Oh, such a sobbing cry did Thetis make
That night she rose beside the blood-starr'd beach
Of Troy, to her great son Achilles, ere
He died. Me, too, she calls: I sink, I sink!
At this I have heard the whirling cliff-birds scream.
And watched my breaths burst up through the green wave
In moons of opal fire.
* * * * * * *
'Tis the sea.
The teeming, terrible, Maternal sea
That spawned us all. She calls me back to her.
But I will not go. Her womb hath brought me forth
A child defiant. I will be free of her!
Her ways are birth, fecundity and death.
But mine are beauty and immortal love.
Therefore I will be tyrant of myself—
Mine own law will I be! And I will make
Creatures of mind and melody, whose forms
Are wrought of loveliness without decay.
And wild desire without satiety.
And joy and aspiration without death:
And on the wings of those shall I, I, Sappho!
Still soar and sing above these cliffs of Lesbos.
Even when ten thousand blooms of men and maids
Are fallen and withered—there.

A fine piece of work is this play, which is easily the best and most dramatic that its author has written. Its presentation upon the stage should reflect great credit on the American theatre.

THE TAUTH. A play in four acts, by Clyde Fitch. New York: The Macmillan Company.

The reading of this play, written by Clyde Fitch, only accentuates the impression gained when witnessing its presentation. It is one of the most uneven of many uneven plays which this dramatist has written. Its first two acts are as fine as anything he has done; the last two are almost, if not quite, of his poorest workmanship. Beginning as a pure comedy of manners recalling in its brightness and cleanly etched characterization the glory of Congreve, it gives promise of a masterpiece. For a full half of the way it maintains this high level of brilliance, offering as beautiful a bit of playwriting as has come from the pen of any American playwright; then slowly the grip is lost, and what was before consistent and delightful now becomes merely sentimental. With all that may rightly be urged against it it is, however, barring possibly The Climbers, Fitch's highest mark thus far.

GOSSIP OF THE TOWN.

Gail Lytton, who recently closed her season with the Colonial Stock company at San Francisco, was married on May 6 to Joseph Morrell. They are spending their honeymoon in Europe.

After senior dramatics, the most important dramatic event of the Smith College year is the play given annually by members of the Alpha and Phi Kappa Psi societies. The play this year, given on June 1, was The Road to Yesterday, presented by permission of the owners. Additional interest was given by the fact that one of the authors of the piece, Beulah Dix, is an alumna of Smith.

The scenery and costumes of Coming Thro' the Rye, which has been stored at the Providence Opera House for several weeks, was sold at auction in Providence on June 12 for $450. E. C. Stiness, representing Leon Laski, a New York attorney, said to be representing the Metropolitan Printing Company, was the purchaser. The sale was made under an attachment made May 11 to satisfy a claim of $5,000 held by the Metropolitan Printing Company of New York. It is believed that Morris S. Largey, who recently purchased the entire assets of the William J. Block Amusement Company, intends to put the attraction on the road again.

Mr. and Mrs. W. H. Weber (Gertrude Eulalie) are rejoicing in the birth of a daughter at their home in San Francisco. Mr. Weber is manager of the Lyceum Theatre in that city, and Mrs. Weber, under her stage name, is one of the best known dancers in the country.

In support of Maude Fealy in The Stronger Sex next season will be Thomas Thorne, Harry Burkhart, Edyth Ketchum, Florence Robinson, Marion Graham, Ethel Knapp, Paula Bachman, J. M. Byrnes and John Sherman. Dore Davidson will be producing director.

A son was born to Mr. and Mrs. Lloyd F. Hoey at Allegheny, Pa., on June 10.

After a season of forty-eight weeks of continuous work, James A. Bliss, the somewhat stout comedian, threatens to go to work for the balance of the Summer—if the opportunity is offered him. Mr. Bliss doesn't "believe in" actors taking vacations of their own volition. To use his own words, "if rest comes, take it; if work comes, grab it."

J. J. McCloskey's warning to pirates, published last week, was directed against those who may attempt to use his play, Across the Rockies. Mr. McCloskey's Across the Pacific was sold to Charles E. Blaney six years ago, and is still the property of that manager.

Carrie Bowman has just returned from England, where she has been playing in Edna May's company, doing her specialty, "Poker Love," and a coster number, seen here in The Rich Mr. Hoggenheimer. She expects to return to Europe in the near future.

George H. Walker, manager of the Hancock Opera House, Austin, Tex., is in New York on a short business visit. He reports an excellent season for his house during the past Winter.

Invitations have been sent out for the marriage of Douglas Fairbanks and Beth Sully, daughter of Daniel J. Sully, president of the Buchan Soap Company. The ceremony will take place at Kenneth Ridge, Watch Hill, R. I., on July 11.

Joseph M. Harris, a brother of Charles K. Harris and a partner of Harry Askin in several theatrical ventures, was married at Chicago on June 9 to Eva Beardsley, of that city.

A new theatre for Summer stock has been established at Newport, Ore., under the management of Don W. Bowmen and Sidney Blumenthal. The opening is set for July 3.

John C. Fisher and his company are expected to arrive in New York this week, after a successful tour of Cuba, Mexico, and the Southwest.

The Bijou Theatre closed for the season on June 15, after seventy-six performances of Comtesse Coquette. The house will reopen early in the Fall with the same play.

Company G, Twelfth Regiment, will attend the performance of The Boys of Company B at the Lyceum Theatre to-night.

Otis Harlan has purchased from Joe Weber the rights for next season of Dream City, which will be sent on tour by the Wells-Dunne and Harlan company. Mr. Harlan will not be in the cast, but it will include Lillian Blauvelt, Mary Marble, and Sam Chip.

Florence Foster has been engaged as a member of Wright Lorimer's company next season.

The Undertow continues to draw phenomenal houses in San Francisco, where the character of the play is in peculiar harmony with the general political situation.

George Lydecker has signed for the Rogers Brothers in Panama for next season.

George Alison has been re-engaged as leading man with the Winnipeg (Canada) Theatre Stock, reopening in September.

THE STOCK COMPANIES.

Kenneth Davenport is playing juvenile roles with the stock company at the National Theatre, Rochester, N. Y.

The Robinson Opera company has just closed a successful eight weeks' engagement at Mobile, and opened on June 16 in Toledo. The management has especially engaged Helen Byron for The Girl from Paris, Pauline Hall for Jack and the Beanstalk and Elizabeth Brice for The Belle of New York.

Walter R. Seymour has been engaged by J. J. Rosenthal for his Toledo Stock company. He opens on June 23 in The Climbers, in which Amelia Bingham will also be seen.

It was erroneously stated that Edwin August was a member of the Frederic Sumner Stock company. After his season of eight weeks at Lancaster, Pa., is over he will go to Atlantic City for a rest before opening again in August.

The Armory Stock company, at Binghamton, has been playing to excellent business. Managers Smith and Grady have arranged to exhibit the electric ball games on afternoons when the Binghamton ball team is away from home.

The Bartley McCullum Stock company will open at Cape Cottage, Me., on June 22 for a Summer season. The opening play will be The Senator. The roster of the company, engaged by Jay Packard, is as follows: Eugenie Hayden, Severin De Dyna, Wilbur Crimmins, Arthur Pickens, Richard Lyle, Warren Hill, Lucy Milliken, Frank Lawler, Elizabeth Hunt, A. J. Hart, and Arlon Woodhull, director.

The Family Theatre, East St. Louis, Ill., closed its successful season on June 9. The members of the stock company are now enjoying their vacations, with the exception of Warren Catterlin, who with the assistance of his wife (Frances Loring) has been especially engaged to present a series of one-act comedies and dramas in connection with the high class vaudeville that will hold the boards until the regular season opens.

George Allison, who has just concluded a most successful season of forty-one weeks as leading man of the Winnipeg Stock company, has been re-engaged by the management for another year, and will return to Canada in September.

PROFESSIONAL WOMAN'S LEAGUE.

Continual activity is the spirit of the Professional Woman's League. Their active club duties and their weekly club dramatics and receptions continue on in spite of the season or the thermometer. One of the brightest drama days of the year was held yesterday afternoon. "Aurora," a dancer from The Rose of the Rancho, emphasized in her gay dancing and her gaudy costumes the gay and lively entertainment afforded by the programme. Following Aurora, Pilar Morin, though guest of honor of the League, entertained its members and other guests by one of her most original monologues. She gave much amusement by her speeches and pantomimes, depicting in turn various characters of the stage, beginning with the actress and taking in turn the reporter, call-boy, manager and dog. Regina Weil, of The Rose of the Rancho company, was the hostess of the afternoon and responsible for its programme. Her brother, Henry Weil, the composer, assisted her with a piano solo of his own composition and is also the composer of the setting of Miss Weil's recitation to music, entitled "Wounded." Cecilia Niles sang pleasingly. Jennie C. Wilder entertained with a delightful monologue. Tea and refreshments closed the afternoon with Mrs. J. Alexander Brown presiding at the table.

Few women's clubs of the city, if any, can show as large money receipts for the past year as can the Professional Woman's League. Their gross receipts were almost $14,000. As the League is largely philanthropic, though in a very quiet way, the figures speak much for the spirit and purpose back of this body of professional women wage earners.

As every one knows who attended the Actors' Fund Fair, there was a good deal of good-natured rivalry among its boosters. The pleasure of the Professional Woman's League, therefore, was great when Daniel Frohman complimented Ida C. Nahm, M.D., their Fair Committee chairman, saying that they had distanced all competitors and turned in over $9,000, more than was contributed by any other assisting organization of either men or women.

LIFTING THE BAN?

The departure of the Japanese Prince Fushimi from England, possibly with the protests against the order of the Lord Chamberlain prohibiting The Mikado, has led to a modification of the ban so far as naval and military bands are concerned. The music of The Mikado may be played, but the opera may not be represented in Great Britain.

Born.

HENNINGER.—At Chicago, Ill., on June 1, to Dr. and Mrs. Joseph Henninger (Mabel Montgomery), a son.

HOEY.—A son to Mr. and Mrs. Lloyd F. Hoey (Anna Goodwin), at Allegheny City, Pa., on June 10.

INMAN.—On June 15, to Mr. and Mrs. William A. Inman (Anna Doherty), a son.

KOHL.—At Chicago, Ill., on May 30, to Mr. and Mrs. Charles N. Kohl (Ruth Nelta), a daughter.

WEBER.—A daughter to Mr. and Mrs. W. H. Weber (Gertrude Eulalie), at San Francisco, Cal.

Married.

DAVIS—HAGEN.—Will J. Davis and Nellie Hagen, at Buchanan, Mich., on June 11.

HARRIS—BEARDSLEY.—Joseph M. Harris and Eva Beardsley, at Chicago, Ill., on June 9.

MORRELL—LYTTON.—Joseph Morrell and Gail Lytton, on May 6.

ROBB—PRIEST.—Thomas Robb, Jr., and Janet Priest, at New York city on June 12.

Died.

CALDWELL.—Frank W. Caldwell, at South Westerlo, N. Y., on June 11, of consumption.

CARTER.—John Carter, on June 16, at Philadelphia, aged 87 years.

DANIELS.—At Buffalo, N. Y., on June 7, Edward Daniels, aged 46 years.

DEAN.—Mrs. Benjamin J. Dean (Mrs. W. G. Jones), at New York city on June 13, aged 79 years.

DIAMOND.—At Newcastle, Pa., on June 15, Matthew Diamond, aged 52 years.

GRIFFITH.—David Griffiths, brother of John Griffiths, near Springfield, Ill., on June 12, by drowning, aged 26 years.

HESS.—Clyde G. Hess, at Goldfield, Nev., on June 9, aged 42 years.

LAVERDE.—At New York city on June 12, of heart disease, Belle Laverde.

LILLIENTHAL.—Kate Lillienthal, in New York city, on June 12.

MORANN.—Mrs. Carrie Emma Morann, mother of Calvin Dix, at Los Angeles, Cal., on June 9.

WALTER.—George A. Walter, at Cleveland, O., on June 11, aged 70 years.

WANTS

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TELEGRAPHIC NEWS

CHICAGO.

Miss Pocahontas Produced—Studebaker Leased—The Olympic Burned—Colburn's Gossip.

(Special to The Mirror.)

CHICAGO, June 17.

The Chicago production of Miss Pocahontas at the Studebaker last week was successful notwithstanding the drawbacks of the libretto. The reviews were favorable to the music, staging and the company, but not to the book. There was a houseful the opening night and the audience encored all the musical numbers, some of them many times. The production was described as one of possibilities. Careful revision of the book and the usual process of building up may make a profitable attraction of it. Dan J. Sullivan, the composer, did not give his music much Indian color, though he succeeded in making it pleasing. He was more successful in the topical song, "Just a Little Bit More," which was immediately accepted as good of its kind and redemanded many times. The papoose lullaby was another hit, with a cleverly introduced imitation of a crying baby and a young woman with a Madonna face, Lotta Parker, leading the singers. She sang finely and a chorus man in this number aroused added interest with an excellent voice. The audience applauded as much to hear him as the others, but possibly the etiquette of stagedom prevented, for he was not heard again. Elgie Bowen as Pocahontas was graceful and fetching. Both her acting and her singing were pleasing. Clara Palmer's good voice, dashing manner and dancing were fully appreciated. She made a success of all her songs and was recalled many times in her chief number. Walter Jones' attractive comedy manner and genuine, substantial ability as a stage humorist struggled out in spite of a bad voice and libretto. He introduced his tramp specialty and it "went." Anna McNabb did the Sis Hopkins Indian pretty well with some wild acrobatic dancing. The "funny" scene, in which she dropped her head to her feet and a comedian tried to find it among her clothes seemed hardly in good taste. George Le Soir, who did some of the best characters that relieved the performances at the art theatre last Winter, came forth as a comedian, playing Powhattan and doubling as a policeman. He showed himself a good musical comedy entertainer. Artistically, he succeeded in saving his face and a little bit more. George Fox looked and played the part of Rolfe with distinction of manner, brightness and unusual cleverness in the romantic scenes, but apparently could not sing. Harold Crane sang the baritone role of Soangetaha with good voice and much dignity. Neil McNeil was good as the mighty medicine man; also John Peachy as Thunder Cloud. The chorus was handsome, lively and well disciplined. The scenery was interesting and elaborate, but the "quick" changes Monday night were "heap slow." R. A. Barnet made a curtain speech the opening night, and the other librettist, R. M. Baker, appeared. The scenes were on the banks of the James River, a forest clearing near Jamestown, a "wizard city" which looked wonderfully like Longacre Square from the north, and another Jamestown exterior. The "quick" change from the forest scene to the wizard city nearly prostrated the chorus that was trying to sing and dance while the dark transformation was going on.

Frank Daniels' engagement at the Grand Opera House will end this week, and the house will be dark a week.

The next production at the College Theatre of St. Vincent's Academy will be Julius Cæsar by the students in two weeks.

Silence Tower has been engaged as prima donna of the Imperial Opera company at Aurora for the Summer.

The Studebaker Theatre has been leased for a term of years by Charles Dillingham and W. F. Conner, who managed the recent famous tour of Sarah Bernhardt, partly under canvas. The new régime will go into effect on Aug. 1, and many changes in the house staff are expected. It is understood that Mr. Conner will be the active general director of the theatre, and I have heard that George Bowles, who has been here recently as business manager of Frank Daniels, will be the new local manager of the Studebaker. Under the new management the Studebaker will lose its distinction of being the only theatre in the city which is not open on Sunday, and it will also lose its distinction, in a measure, of being independently managed. Mr. Dillingham's relations with the Syndicate are such that he could hardly afford to offend it at the Studebaker. He is so closely associated with Charles Frohman that some persons look upon the Studebaker as the Frohman theatre of the future in this city. For several seasons the Studebaker was very profitable to the Studebakers. It is said to have made $90,000 for them in two seasons during Mr. Savage's period of successful productions there. Of late the demands of constant attention to getting bookings have not been met and the financial record of the house has not been so good, to say nothing of the artistic record.

Joseph Howard, the composer, has bought a chicken ranch in Michigan formerly owned by the late head of the National Printing Company, Mr. McCoy. Amy Leslie says Mr. Howard also has two automobiles, and gently insinuates that he has too much money now.

Another college or church theatre is to be built, according to a report brought to THE MIRROR last week. The new theatre is to be erected by the Polish Catholic Church in Noble Street, Northwest Side, and not far from the new College Theatre of St. Vincent's Academy.

The management of the Bush Temple Theatre will pass into new hands at the close of next season, when the lease of the present proprietor will expire. The new lease of the house is for five years, and has been secured by a local firm. It is planned to maintain a dramatic stock during the regular season and produce light and comic operas during the Summer.

The Four Corners of the Earth closed at Minneapolis with forty-four weeks to its credit, and a record of being one of the most successful new melodramas of recent seasons, justifying Klimt and Gazzolo's especial preparations for putting it out next season.

George Ade is said to have eliminated the spectacular part of The Poor Samaritan as produced by Mr. Savage, and rewritten the play for Ezra Kendall with such a big improvement that Kendall regards it as the best comedy ever chosen for him. Up to the present time the new title remains His Second Time on Earth.

Harry Davis will make his debut as a vaudeville producer next season with three of George Ade's playlets to start with.

A play by a priest may be produced here next season. Father Vaughn, the Catholic lecturer, is the author. The title is Nance of Old Thunder.

Horace Weston, who was comedian with Lincoln Carter's Flaming Arrow last season, has signed for the same part next season with the Eastern company.

Will J. Davis, manager of the Illinois, and Mary Ellen O'Hagen, his private secretary, were married in Michigan last Wednesday. Father Koenig, of Three Oaks, Mich., performed the ceremony, assisted by Father Maurice J. Dorney, of Chicago. The bridal party left Chicago in a private car and Lillian Russell joined the party at South Bend. Miss O'Hagen has been Mr. Davis' secretary for fifteen years. Some years ago she was engaged to marry Judge Davis. She was at his side when he died in a hospital, and the experience turned her hair almost white. Mr. and Mrs. Davis went to the Jamestown Exposition.

May Hosmer is starring in Ten Nights in a Barroom at the Bijou this week, with electrical effects.

Charles Balsar, who was the juvenile of the players at the Bush some seasons ago and won most flattering notices, has returned to the Bush for a short Summer engagement.

Another stock company for Kansas City is being organized here by Edwin Patterson.

Lillian Berri Reed has been engaged as soloist for the Bismarck Garden Summer season.

The fire which destroyed the Olympic Theatre Friday night, June 14, was most fortunate as well as unfortunate. The Olympic is always filled at night and if the flames had been discovered an hour sooner there would have been a wild scramble for exits from the ground floor and three balconies. The fire started from crossed electric wires above the proscenium, and after burning the roof off ruined the interior. The theatre was not damaged much behind the scenes or in the basement. Property in dressing rooms was damaged by water, but not by fire. Manager Abe Jacobs braved thick smoke to turn on the lights and aid the firemen in the basement. He was partly overcome. The handsome lobbies, with the fine collection of pictures of actors, were not damaged.

Manager Kohl, of Kohl and Castle, was at his Summer home at Oconomowoc when the Olympic fire occurred, but reached Chicago Saturday. The report was soon current that Captain Careless would be withdrawn from the Chicago Opera House and the bookings and business of the Olympic transferred there, thus replacing this house on the vaudeville list.

The Olympic bill for last week, the fire week, included Emil Hoch, Willie Weston, the Klassens, Brockman Phillips Sisters, Foy and Clark, the Olivettis, Merri Osborne and company, De Onzo and McDonald, Morgan and McCarry, D'Armond and Dudley, Keating and McCauley.

E. B. Jack, manager, Harry Powers' deadly parallel, entered the Loop District successfully last week for Brewster's Millions. He was constantly greeted about town as Mr. Powers, and when he stood in the lobby of Powers', near the ticket box, the illusion was complete.

Hans Beig has joined the American Musical Travesty company at Portland, Ore.

There are now 125 one-piece companies on the list to go on tour next season out of Chicago. This is almost up to the record of three years ago. The number of musical companies to be organized here is unusual, including The Royal Chef, The Yankee Regent, The Cat and the Fiddle, Ma's New Husband, The Wizard of Oz, The Umpire, The Time, the Place and the Girl companies, A Knight for a Day companies.

John D. O'Hara left the Fifty Miles from Boston company here on account of the severe illness of his brother-in-law.

Robert Myers and Martin Free will have out two Toyland musical comedy companies next season.

Frank Gillihan has organized three stocks here for Baker and Klunk on their circuit at Wabash, Peru and Warsaw, Ind.

Wright Huntington, formerly leading man of the Dearborn stock, returned East last week.

Al Denier and Mrs. Denier are in the Imperial Opera Company at Aurora for the Summer, Mr. Denier playing the leading comedy roles. The company includes Maud Mullery, Jack Harlow, and Elmer S. Dewey.

Charles Young, formerly with Kolb and Dill, is organizing a Pride of New York musical company to go West.

Preparations are being made to establish a stock company in the College Theatre next Fall.

Brewster's Millions will open at the Colonial to-night. George Barr McCutcheon, the author of the novel, who lives in this city, undoubtedly will be present; also his brother John, the famous cartoonist of the Chicago *Tribune*.

Captain Careless was somewhat improved by the comedy of the doll-like comedienne, Toby Claude, and Ida Hawley as prima donna. Miss Claude's cute capers interested the Chicago Opera House audiences sufficiently to produce numerous encores. Miss Hawley sings well and is graceful and prepossessing. Joe Whitehead improved his part of Bigamy Little, and Fritzie Von Buesing as the revengeful Spanish beauty was praiseworthy. Several fine musical numbers are given by the Five Nosses, who were more conspicuous in the performance than they were previously, getting the appreciation they deserve.

Manager Motta, of the Pekin, revives In Zululand this week, with some new songs.

W. F. Mann's The Cowpuncher closed its own successful season and also the Alhambra's last week. The Hal Reid play was seen to have been changed somewhat. It is now more concise, with more sensational climaxes. The Alhambra audiences indorsed it with loud applause and great cheering after the battle of the third act, following the ingenious escape in the bear skin. If Mr. Mann would make this a big Teddy bear it would represent the prevailing fad. The company was good, with John A. Preston as Lawton, Harry Hoy as the Mexican and Jefferson Hall as Spokane Ike showing exceptional strength. Gertrude Maitland was excellent as Dr. Geraldine Graham, giving the part its requisite bigness and sympathy as well as strength. Jenette Connors as Lachia and Marion Longfellow as Slattery Ann contributed a good deal to the general excellence of the performance. The production is especially rich in scenery. The Cowpuncher should be one of the most welcome holdovers of next season.

One of the hits of the "play without a name" at the Pekin was a song Billy Johnson, of Cole and Johnson, entitled "Don't Forget to Say Good-bye." The success, however, was largely due to the dancing of Mat Marshall, who sang the number. The nameless play was written by Miss L. Tish Hubbard.

A production of The Mikado is in prospect for the Grand Opera House, beginning June 30.

E. F. Maxwell, who has been making The Cowpuncher prosper, as its acting manager, will resume his duties at once as general manager of the W. F. Mann productions.

The Olympic Theatre is to be rebuilt at once.

The bills this week: Grand Opera House, Frank Daniels; Garrick The Three of Us; Illinois, The Man of the Hour; Powers', Rose Stahl in The Chorus Lady; Studebaker, Miss Pocahontas; McVicker's, The Round Up, with Macklyn Arbuckle; Whitney, A Knight for a Day; Great Northern, The Volunteer Organist; Bijou, stock in Ten Nights in a Bar Room; Bush, Temple, Along the Mohawk; Pekin, In Zululand; International, Yiddish drama by Jacob Frank and company; Chicago Opera House, Captain Careless.

OTIS COLBURN.

PHILADELPHIA.

Louis Mann—Shaw English Opera Company—Cole and Johnson—Summer Parks.

(Special to The Mirror.)

PHILADELPHIA, June 17.

All the theatres open are doing well, the pleasant weather being the main cause.

At the new Lyric Theatre this is the fourth and last week of Louis Mann with his latest success, The White Hen. Vera Michelena has been added to the cast. The Beauty Chorus and the many features in this splendid production are the talk of the town. Beginning June 24, for one week, E. A. Sothern and Julia Marlowe will make their final bow here as co-stars, appearing in Romeo and Juliet, Hamlet and Twelfth Night. In spite of the lateness of the season, the $2 rate for orchestra seats will prevail.

The Shaw English Opera company at the Park Theatre proved a genuine surprise, and in spite of the cheap prices gave a presentation of The Mikado equal to any seen here for many years. It really deserved the crowded houses tendered it at every performance. This week Olivette is the offering, with Laura Millard, Della Niven, George W. Leslie, Frederick Knight and Wallace Brownlow as special favorites.

Cole and Johnson in the Shoo-Fly Regiment are in their second week at the Casino. The stars are great favorites and the entire company gives a creditable performance. The engagement is for an indefinite term, with hopes of remaining until after the big Elks' convention, which convenes here on July 15.

At the Empire Theatre, Frankford, Isabel C. Jackson is managing a Summer season of stock, supported by Jerold T. Hevener, Percy H. Levin, Helen C. Bick, Ferd Tidmarsh, Frank Fielders, Max Milligan, Florence Emerson, Francis Dobson. The Charity Ball is announced for the week of June 17.

There is a rumor that Forepaugh's and the Girard Avenue Theatre will shortly reopen with moving pictures.

Arthur Pryor's Band opened at Willow Grove June 15 for a three weeks' stay. Attractions at the other parks remain unchanged.

Quaker hospitality will be on tap the week of July 15, and prove a great surprise to the many visiting Elks. Preparations for their comfort are now under headway.

S. FISHENDEN.

BOSTON.

Fifty Miles from Boston—The Conquerors—David Warfield—The Hurdy Gurdy Girl—Gossip

(Special to The Mirror.)

BOSTON, June 17.

Although the midsummer season is now on with a vengeance, still there are enough changes of bill to make things interesting for the people who remain in town, and the weather has not yet been such that it has been oppressive in the least. The calendar says that Summer ought to be here before the present week is over, but there is nothing to indicate that fact, and the theatre managers are consequently the gainers. Don't say a word about the outdoor resorts. They have troubles enough.

Fifty Miles from Boston settled down at the Colonial for a run to-night, and was well received by a big holiday audience. The George Cohan pieces seem to do just as well without him as with him, and from the start it looks as if this would prove another case of Forty-five Minutes from Broadway. Frits Williams, James H. Bradbury and Zelda Sears make up a trio of Boston favorites, and then there is Emma Janvier. A year ago she was dividing the honors in The Mayor of Tokio here, and then came that little unpleasantness which removed her from the cast of The Spring Chicken, so that now we have her here, while just across the corner is the new Carle opera, but there is no part for her in its ranks. Thus, Fifty Miles from Boston is the gainer.

It was a rather daring thing of John Craig to revive The Conquerors with his stock company at the Globe, for this particular play made folks shrug their shoulders and walk on the other side of the streets when it was given here at higher prices, but then Mr. Craig has yet to know such a thing as failure this season. Everything that he has given with his stock company thus far has met with approbation, and the experiences of the opening day would indicate that there should be a good week, and that is all that he intends the revival for, since he has already started plans for The Strange Adventures of Miss Brown, which is to follow.

Last year it was The Mikado that opened the Summer season at the Castle Square, and it was one of the best liked productions of the whole engagement. It goes without saying that there will be equal prosperity this week. The cast is very nearly the same as that of a year ago, save that Hattie Belle Ladd has moved along from the sprightly Pitti Sing to the more mature Katisha, being replaced by Louise Le Baron, who can sing sweetly but fails when it comes to dancing or gesticulation. George Tallman and Harry Davies alternate in the character of Nanki Poo, but each of the others in the cast does a full week's work.

David Warfield is now on his fortnight of grace at the Majestic with The Music Master. It was not originally intended that he should have this extra period, but the success of the return has been unquestioned, and the additional time was placed to his credit. This will, however, be the limit, for arrangements have just been completed by which Sothern and Marlowe will come here for their last engagement as joint stars for the fortnight beginning July 1, when they will be seen in their Shakespearean repertoire.

The Hurdy Gurdy Girl still continues at the Tremont, and starts upon its third week in most auspicious fashion. May Boley is one of the favorites of this company and adds another personal hit to her credit, quite as pronounced as the one in The Maid and the Mummy. She has much to do with the success of the comedy. Mathilde Cottrelly has not been given so good a character in a long time, and all the others unite to show what Richard Carle can do when he selects a cast.

At the Bowdoin Square there are double attractions. The main reliance of the week is Human Hearts, with Charlotte Hunt as the leading feature. On Friday there will be a complimentary benefit to Benj. M. Snow in recognition of twenty years of faithful service under one management. East Lynne will be the bill, with Charlotte Hunt as Lady Isabel, and the beneficiary will appear as Mr. Dill. Wilmer Walter will be the Sir Francis Levison.

Lillian Lawrence has given the city still another complete novelty in the shape of a play never before acted in Boston, On Parole, which will be of special interest to the society friends of L. E. Shipman, although many of them are unfortunately out of town at the present time. To-morrow evening will mark the 3,000th performance of Miss Lawrence in this city. It seems almost incredible.

The theatres have a strong rival in town this week, Buffalo Bill and his Rough Riders are encamped at the circus grounds on Huntington Avenue.

The *Herald* will have to add another to its total of four Uncle Tom's Cabin companies in the country. Frank Cauley, the ticket agent at the Park Theatre, has started out as impresario with a wagon tent show, and one of the principals is the gentleman who "polished up the handles of the big front door" of that establishment. The start was made at Concord most auspiciously save for the larceny of the harness of one horse. Funny that there should be thieves in a town with a State Prison. But ropes were handy and the tour was not delayed. Encouraging tidings were received later in the week. Quite an extended tour is to be played this Summer.

The Time, the Place and the Girl closed its second Boston engagement most auspiciously, and now the company separates for a Summer vacation. In the Fall a two months' tour of New England has been booked beginning at Lawrence on Labor Day, and including all the important places on the circuit. Before that time New York will see the piece, for it has been booked to begin at Wallack's the first Monday in August. That will be a convenient arrangement for Jack Garrity, the business-manager, for then he will not have to make any more of those Sunday trips which have been such necessary and pleasant features of his stay in Boston.

Lillian Bayer, leading lady of the Baldwin Melville Stock company in New Orleans, who has been visiting friends at Tunk Pond, East Sullivan, Maine, had a fishing experience there last week that will take the prize among those of the Summer. She was fishing with a line baited with two hooks and had one well hooked and was reeling it in when another commotion started along the line. It was like a whole school of salmon, and in the confusion the young lady went overboard, but she and the rod were saved and the end of the experience was the landing of two salmon, one weighing four pounds and the other two pounds and two ounces. She is having them mounted here so as to carry them back to New Orleans as trophies.

Gustave Frohman came on to Boston early last week with Lawrance D'Orsay and the leading members of his company so as to have the final rehearsals of The Crafty Earl upon the stage of Keith's, where he made his vaudeville debut so successfully, to-day.

Lois Ewell proved herself to be a valuable recruit to the Castle Square last week. Her first appearance with the company was made as Marguerite in Faust, and she was an instant success, winning praise from all. She will remain with the organization, and her next appearance will be in Lucia, in which, by the way, Miss Lane will not alternate as prima donna, thus taking advantage of a single week for a well-earned rest.

There was somewhat of a stir in the papers last week and an attempt was made to identify the Great South Bay suicide in New York with Karoline Kreider, a chorus girl who did not join the Whalom Opera company as promised. Her trunk was left at a Beacon Hill boarding house, but it seems that the young lady has gone to Europe, sailing on the *Arabic*, and that the trunk was left here in storage.

Mrs. Georgie Porter Mackay, who has been seriously ill at her father's home in Brookline for several weeks, is now better and is able to be out again. Lillian Lawrence and Louise Le Baron are to be given a complimentary supper by the newly formed Professional Woman's Club, July 1, as they will be out of town when the first regular dinner of the organization will take place in the early Autumn. Shelley Hull, who is to come back to the Castle Square for another dramatic season, and his brother Howard, are spending their vacation at Strong's Island, Winsted Lake, Conn. They are both favorites here.

Emma A. Whipple secured a decree nisi in court here last week from Waldo B. Whipple, the professional dancer, who was her husband.

They are going to try a bit of musical comedy at the Park, for the next piece to be attempted by Lillian Lawrence's Stock company will be Hoyt's A Milk White Flag.

JAY BENTON.

JESSIE E. PRINGLE.

Photo Bolte.

Jessie E. Pringle, well known as a character actress, is at liberty for next season for stock or production. She is now playing her third Summer season with the Poli Stock company at Hartford, Conn. For the past several seasons she has been associated entirely with stock productions, last Winter playing with the Baldwin-Melville company at New Orleans. Last week she appeared as the "cook lady" in Why Smith Left Home, receiving credit from the Hartford critics for contributing in a large part to the success of the play.

WASHINGTON.

Comic Opera Season a Success—Aristocracy—Edwin Arden Stock Company—Notes.

(Special to The Mirror.)

WASHINGTON, June 17.

The comic opera season at the New National Theatre continues with unabated interest. Uniformly perfect presentations, as given by the Aborn company, enjoy widespread, well deserved popularity. The attendance is up to the capacity of the house at every performance. Three weeks of such extraordinary business is a strong test that plainly denotes a superiority of work and thorough stage production. The season will surely go into history as one of the most notable. To-night the double bill of Cavalleria Rusticana and Pinafore wins the strong approval of another large appreciative audience, displaying again the admirable strength of this popular company. Next week The Chimes of Normandy will be the offering.

Last week's performance of Aristocracy, which was given to crowded houses at the Columbia Theatre, was one of the best all round presentations seen here since its original production. Wilton Lackaye closed his five weeks' engagement with the Columbia Theatre Stock company in his sterling portrayal of Jefferson Stockton. Henry Arthur Jones' delightful comedy, The Maneuvers of Jane, is the current week's offering, with a splendid commencement to-night. Hilda Spong and Charlotte Walker score signal successes in the leading feminine roles. The company in support is of the best, and an excellent performance is praised, with credit again to Percy F. Leach, the young stage director.

The Edwin Arden company gave pleasurable entertainment to a succession of large audiences during the past week at the Belasco Theatre in a charming production of Divorçons. Saturday night Chrystal Herne bade farewell in a thoroughly artistic portrayal of the part of Cyprienne. Miss Herne's withdrawal, in accordance with a business arrangement for next season, is a source of regret to a large circle of admirers with whom she has become a strong favorite in leading roles. An excellent selection for this week's bill is The Private Secretary, and to-night's full house praised it as such. It shows the company in a delightful comedy vein. Edwin Arden is in his element as young Douglass Cattermole and Edward Ellis scores a positive success as the Rev. Robert Spalding. Next week A Scrap of Paper will be given.

By the terms of a new contract signed last week, Edwin Arden and his Summer stock company will remain at the Belasco until the opening of the regular season in September. The original contract was for ten weeks, expiring July 20, but the solid success of the company and flattering reception attending each new production has been a prime mover in the new deal. This is Arden's fourth Summer with a stock season in this city.

Fuji-Ko, who scored a hit last week as Pitti Sing in The Mikado at the National Theatre, and who is a decidedly clever and attractive young Japanese actress and singer, is under contract with Arnold Daly for the production of a new play next season. It is her own adaptation of a very ancient Japanese play, entitled The Vampire Cat of Nabeshima, in which the star will play the "cat," a strong, subtle and beautiful part.

A. J. Spencer, formerly of the firm of Spencer and Aborn, is managing the Aborn comic opera season at the National Theatre during the season.

Mr. and Mrs. Borris Thomashefsky, supported by the People's Theatre company, of New York, appear at the Majestic Theatre to-morrow (Tuesday) night, presenting The Chosen People.

The second week of the Lyceum Theatre Stock company opens strong. The new burlesque is The American in Japan, which is cleverly produced. Additions to the regular entertainment include Kennedy, Bond and company, Jessie Sharp, Smith, Conroy and company, and Marsh's motion pictures.

Washington Lodge, No. 15, B. P. O. Elks, laid the cornerstone of their new $150,000 Elks' Home last Tuesday with impressive ceremonies.

Ex-United States Senator George L. Wellington, of Occidental Lodge, delivered the oration. Your Washington correspondent is the only survivor of the founders who instituted Washington Lodge, Feb. 12, 1860, which numbered Judge H. Hoffman, founder of the order of Knights of Pythias; Jacob Bold Isling, Dennis A. O'Neill, and Aaron Shearer, the last-named being managers and directors of the Theatre Comique, now the New Lyceum Theatre.

JOHN T. WARDE.

CINCINNATI.

The Chester Park Opera Company—Wolf's Band Opens an Engagement—Notes.

(Special to The Mirror.)

CINCINNATI, June 17.

The Chester Park company opened its season last night to good attendance, The Fortune Teller being the bill. The company is an unusually strong one, and if weather conditions are favorable will doubtless enjoy a prosperous season. Next week The Merry Widow will be presented, with Marion Stanley in the leading role.

James and his band have departed after a two weeks' season at the Zoo. Owing to continued cold and rain business was not as good as in previous years. Wolf's Band, from St. Louis, began its engagement there last night and gave a delightful concert to one of the largest assemblages of the season.

Manager D. H. Hunt, of the Chicago Opera House, who also had charge of the Pike for several seasons preceding its destruction by fire, was in the city last week renewing old acquaintances.

H. A. SUTTON.

ST. LOUIS.

Amelia Bingham's New Play—The Telephone Girl at Delmar Garden—Police Benefit—Notes.

(Special to The Mirror.)

ST. LOUIS, June 17.

Amelia Bingham, who is appearing at the Suburban Garden in repertoire, presented on June 17 for the first time on any stage Frederick F. Schrader's play, A Modern Godiva. The house was filled to its capacity, and the star received applause from the rise of the curtain to the final drop. The support was very good and the production was capital. The play relates of the painting "Lady Godiva of Coventry" and the identity of its model. The painting was publicly exhibited at a London club on Lady's Day. There were rumors that Lady Mary, wife of an English baronet, sat for the picture, and when the finished work is placed on public view the husband, seeing the resemblance, denounces his wife and accuses her of infidelity. Society joins the baronet in his suspicion of Mary, until it is proved that she has taken this chance with her spotless reputation with the purest motive—to keep her husband from poverty. She only consented to pose for the picture when the artist convinced her that she was his ideal. The play is in four scenes, and there is action all the time. Miss Bingham does not pose where the audience can see her. The stage is darkened and when the picture is finished it is placed behind a drapery, and when it is placed on view a flood of light is thrown on it. The whole performance went along without a hitch, and every one in the cast came in for a share of the applause. Miss Bingham will appear in the piece next season, when some of the members of the stock company who supported her in this production will be seen in the cast.

The Delmar Garden company, which has enjoyed success since its opening performance, appear this week in a creditable production of The Telephone Girl. Every member of the company is well cast and the attendance continued good.

Colonel Hopkins has been very busy for the past week preparing for the big police benefit which began Sunday afternoon. Forest Park was crowded all the afternoon and the attractions were enjoyed by every one. Dunn' Band is one of the principal features.

Helm's Orchestra at Cherokee Garden is drawing well. There are a number of new soloists this week, and the programmes are prepared with a desire to please all tastes.

NOTES FROM MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under the date of June 15:

Just a little sunshine,
Just a little wish,
Just a little bait and line,
Just a string of fish.

Nick Norton, our Mt. Clemens Longfellow, is to blame for the above four lines.

A number of health seekers of prominence have arrived within the past few days, and after the morning bathing we consider our Rialto the real thing. The late ones under the wire are the popular Jules Hurtig and Mrs. Hurtig, Charles H. Moriath, manager of Atlantic Garden, N. Y.; J. H. Lewis, of the Hippodrome, N. Y.; Frank C. Haufman, manager of Fred Irwin's Majestics; the Keeley Brothers, bag punchers; George Hill, of the Edwin Keough company, and I just had a hello from the Park Hotel saying that Lee Harrison, the "singing Sherlock Holmes," had just arrived. Letters have been received from Billy, the Missing Link, saying he would arrive Sunday. Young Buffalo, the sharp shooter, caught the town just ripe for his class of act, and he is the talk of every bath house here.

Jack Symonds underwent an operation on the lucky thirteenth and he wants his friends to know that he is doing well. I called to see him to-day at the hospital, and his room looked like a rose garden, and as I entered his room he began to sing. I had a post card to-day from Edgartown, Mass., and on the card was the lithograph of a swordfish, weight 300 pounds. The writer forgot to sign his name, so I know it was not from an actor, as actors never forget anything. Jack Lawrence, Joe Hurtig, and Burt Jacobi, please write.

The charming Marie Cahill can be seen daily spinning along in her fine auto. Harry Leighton, the boy tenor of Vogel's Minstrels, will join the merry throng next week. Joe Weber is expected Monday, is the latest report.

ACTORS' FUND BENEFITS.

A benefit for the Actors' Fund was given at Frick Lyceum, Red Bank, N. J., on June 14. The programme was under the management of William Hamilton.

Those who took part were Oliver Doud Byron, Emsy Alton, Nell Burgess, Nelson, Millidge and Lockwood, Melville Sisters, Walter Kelly, Lamberti, Joe Welsh, Diana, Emil Subres and Maggie Cline and company in A Judge for a Day.

A check for $13.40 was received by E. D. Price from Los Angeles last Friday, representing the net proceeds of a ball game played between a team of actors and of Los Angeles newspaper men for the benefit of the Fund.

OUTCAULT DEMURRER SUSTAINED.

In a unanimous decision the Appellate Division of the Supreme Court on June 14 sustained the appeal of Richard Outcault from the determination of the court below overruling his demurrer to the answer of Lucien L. Bonheur, as trustee in bankruptcy of Melville Raymond, in a suit brought by Outcault for royalties due on the play known as Buster Brown. The answer of the defendants set up that Outcault was not the owner of Buster Brown and also a counter claim for money already paid. Outcault demurred to this answer, but his demurrer was overruled. The Appellate Division reverses this ruling and sustains the demurrer.

ASTOR THEATRE SOLD.

Milton L. Bouden on June 14 bought the Astor Theatre property, Nos. 1531 to 1537 Broadway, for $100 over a judgment of $58,256.07, plus interest and taxes amounting to $219.22. The premises were sold in foreclosure proceedings at the Real Estate Exchange Salesrooms, Nos. 14 and 16 Vesey Street, by Joseph P. Day. Mr. Bouden was the plaintiff in the action and the Long Acre Square Building Company the defendant. The mortgage foreclosed covered only the building, as the ground is owned by the Astor estate and is under a long lease. The sale was purely formal, to satisfy judgment.

THE LONDON STAGE.

Horse Show and the Derby—Two Short Plays—Hands Up—Mr. Steinmann's Corner.

(Special Correspondence of The Mirror.)

LONDON, June 8.

The thousands more American citizens and citizenesses who have invaded this city this week have been excited to an alarming extent. Please note, however, that this transatlantic resemblance-to-enthusiasm has not been stressed so much by Britishers as by Yankees. In the first place the enormous preparations for the multitudinous horse show at Olympia reached a most ridiculous height of insane confidence, and when the show opened yesterday seats and boxes were at famine prices.

In the second place, American excitement was again at fever heat last Wednesday, when thousands of American plutocrats dashed down (with our own aristocrats and demi-mondes) to see the great annual race, the Derby, run on Epsom's part of the lovely Surrey Downs. (N. B.—These downs are so called because they are really Ups—"Ivens" being the more modern word derived from the old Anglo-Saxon dunes. But that by the way and strictly without British prejudice.

As of course America duly learned by cable, these rich Americans who went down to Epsom in costly coaches and multimillionaires' motor cars laden with the most expensive luncheon and the most priceless wines of the choicest vintages, were repaid by seeing your Mr. Bass Cruiser's horse, "Orby," win this "classic contest," as our racing reporters delight to call it. Speaking personally (and without the shadow of a shadelet of knowledge of or interest in racing matters), I am glad that Bass's beautiful beast carried off this prize if only to annoy our distinguished but dude-like Jockey Club, the haughty hoity-toity members of which had sternly refused to allow the Bass to train his horses at any of the club's headquarters.

Our monarch, who was of course present (as is his wont), seemed also pleased at this American Hippic victory, and I feel sure that all our sovereign's subjects are equally glad. Whether in sport or the drama or art the good old Anglo-Saxon race has no prejudice, I do assure you. And so no more (from yours truly anyhow) concerning

Photo Bunge, N. Y.

HILDA ENGLUND.

Hilda Englund has been engaged by Wright Lorimer as his leading woman. Miss Englund is the young Swedish actress who caused so much attention in this city by her portrayal of the role of Ase in Ibsen's Peer Gynt. Although she only gave two scenes from this symbolic drama, such was the artistry displayed, and so thoroughly imbued was she with the Ibsen spirit, that her acting evoked great praise from the critics. Miss Englund is a native of Sweden, and in her own country she has an enviable record. She was the original Ase in the first production of Peer Gynt in Stockholm. She rehearsed and played the part under the personal direction of Henrik Ibsen, George Brandes, the great critic, and August Lyndberg, the original Peer Gynt and now the director of the National Theatre at Stockholm. She afterward played the rôle with great success in Copenhagen, St. Petersburg and Berlin. At the time of her first impersonation of the withered, wretched old woman she was only nineteen years of age. She also originated the role of Gerd in Brand and supported Lyndberg in The Middleman. She was also successful on the Continent in such roles as Svanhild in Ibsen's Love's Comedy, Regina in Ghosts and Mrs. Elvsted in Hedda Gabler.

Five years ago she came to America. She had played in Swedish, German, Russian and French and in six months' time she was speaking English fluently. For the first two years in this country she received many applications from managers to play ordinary leading roles, but this she steadfastly refused to do, preferring to study until the opportunity should come to do the high class things. During the last two years she has presented a number of plays at the Berkeley Lyceum. She gained her first recognition in this country in a play called On the Road by Clara Ruge. At the Carnegie Lyceum she played a very strong emotional role in Francois Coppee's Pater Noster. Last Fall she gave a performance of Herodias in Salome at the Astor Theatre, and in the following Spring she won success in Strindberg's The First Warning, which, by the way, was the first presentation of a Strindberg play in English in this country. The scenes from Peer Gynt she presented in this city a year before Mansfield put on his production of the play. This performaance she repeated recently with still greater success.

Miss Englund will create the principal feminine role in Mr. Lorimer's new play, and she will also be seen as Gina in The Wild Duck.

what the *Evening News* humorously termed "the Tammany haul."

Such, however, is the force of contrast that side by side with your swells and our swells spending money like water on the merest hobbies and building for the pet horses at Olympia costly boudoir stalls and stables fit for palaces, there are in this mighty metropolis thousands of workless and starving poor. Ah, yes, and you may take it from me that also some of the more deserving Americans living here are none too flush of cash and could do with a bit of help and sympathy from your multimillionaires, who at our swaggering hotels have so much money to burn that they are daily causing quite a conflagration apiece.

But to descend to the drama (not that there has been much drama to descend to this week), it does seem strange—at least to this Gawainian cranium—that with all the American playgoers in London, to say nothing of our own contingent, not enough support was forthcoming to keep alive for a while two such interesting American dramatic imports as The Last of His Race (formerly called Adulola the Lily of the Octoroon) and Strongheart. The former was withdrawn from Drury Lane Theatre a few nights ago, after fourteen performances to ostensibly bad business. Strongheart finished up at the Aldwych last night after a month's run. Both plays deserved a far better fate, notwithstanding that the first was too sad and the second was too strange for the average London playgoer. Both the Lane and the Aldwych seem likely to remain closed until the Autumn. At the former house Manager Arthur Collins will then produce a new drama, written by Cecil Raleigh and Henry Hamilton and containing three sensational scenes, one representing the race for the Grand Prix. At the Aldwych Seymour Hicks and Ellaline Terriss (now on a flying matinee tour of one-day stands) will present a new musical play written by the said S. H., composed by Frank Tours, and at present called The Gay Gordons.

I also regard it as something of a disgrace to American resident playgoers, as well as to our own, that better financial support was not forthcoming for the interesting Sothern-Marlowe performances at the Waldorf. Both Julia and Edward, however, at their farewell a few nights ago, and Robert Edeson and company at their farewell last night, received such sympathetic tokens of appreciation that we hope to see all these fine players here again anon.

The only important theatrical event of the week—that is important to some (especially Americans)—was the much boomed wedding of fair Edna May (aged 28, as per the register) to Oscar Lewisohn (who signed on as 22). At first the wedding was to take place in London; next Ascot was named, but finally the nuptials took place at Windsor. Some of the journals who printed columns about this happy event asserted that bride Edna had become a 'vert to Judaism in order to match her bridegroom in creed. But, mind, *I* do not vouch for this statement. All I say is that, be she now Yiddish or coy, sweet Edna is as sweet as ever, and I am sure I hope that she and her spouse will live to register their golden (or fifty-year-old) wedding, or even their diamond ditto, which is sixty. They have already had their copper wedding, haven't they?

The only new plays we have had this week at the West End have been small samples, so to speak. They have bobbed up at certain of the new multitudinous charity matinees. For example, two of these were popped into the long programme at His Majesty's last Tuesday, when a grand performance was given in aid of London's Lord Mayor's Crippled Children's Fund, a truly noble charity.

One of these two plays was a sort of revue or series of travesties upon all sorts of actors and politicians, and it was called Hands Up, not because of any robbery idea, mark you, but by reason of the schemes and swindles of a mock palmist. It was amusing though unduly protracted, but far too local to call for a detailed description to MIRROR readers.

The other playlet was by Alfred Sutro and was called Mr. Steinmann's Corner. It was a fragmentary bit of a play of stock exchange interest, and you Wall Streeters know what that means. But really it was so unworthy of the smart Sutro that I do not think it is worth wasting space about. Rather would I hasten to say that A. S.'s fine satirical play, The Walls of Jericho, was most successfully revived by Arthur Bourchier at the Garrick on Monday, and that last night the same author's powerful drama, John Glayde's Honour, had its one hundredth performance at the St. James' to a crowded and distinguished audience.

This week has really been one of the leanest dramatic weeks I have ever known, but next week is so full of new productions and important revivals that I must ask you, Gentle Editor, to reserve a good deal of space for GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The New York Chapter held an "open door" social at St. Chrysostom's Parish Hall on Tuesday evening, June 11. In the informal programme with which the guests were entertained by voluntary talent from the chapter, were included humorous recitals by Kizzie B. Masters, who also sang a quaint New England ballad; piano solo and song by Clara Thropp. "Punch Brothers," a reading from Mark Twain by Charles T. Catlin, and the interesting addresses by Rev. S. S. Mitchell and Rev. T. H. Sill, President of the chapter. The next "open door" reception is appointed for Tuesday evening, July 9. Members are cordially invited to come and bring any friends interested or willing to learn about Alliance principles and work. Friends disposed to aid us at these "open door" occasions by their talents, musical or elocutionary, will facilitate arrangements by sending names and addresses to the Chapter President, Rev. T. H. Sill, at headquarters.

The religious services of Sunday evening, June 16, were under the auspices of the general body of the Alliance, and, in accordance with long established usage, were held at St. Chrysostom's Chapel.

The June monthly reception of the New York Chapter will be held at the Parish Hall of the above chapel, Thirty-ninth and Seventh Avenue, on Thursday, June 20, at 8 o'clock in the evening. An admirable programme of music and recitals will be offered by Irene Ackerman, and addresses are expected from guests of honor. Guests' tickets now ready at headquarters and New York Chapter. Members will greatly oblige by obtaining them there before the reception.

A religious service will be held at the Actors' Home, Staten Island, next Sunday afternoon, June 23, at 3 o'clock. Rev. Thomas R. Sill, dean of the Alliance chaplains, will officiate, and the address will be given by Charles T. Catlin, of the New York Chapter. Friends expecting to be present will take the 2 o'clock boat, foot of Whitehall Street, and at West New Brighton electric car, passing near the Home.

The Providence Chapter reports an interesting and attractive entertainment, given under the management of its members, on Wednesday May 29, at the Opera House in that city. The programme included some excellent vaudeville, and many beautiful and picturesque dances. There were also character sketches and songs capitally rendered. Among the performers were Jeannette Carroll, Louise Donahoe, Mary Brennan, Margaret Mahoney, Juniper Pichannies, and other well-known talent.

SENIOR DRAMATICS AT SMITH COLLEGE.

Much Ado About Nothing, the 1907 play at Smith College, was given on June 13, 14 and 15, with the care and elaboration that have characterised its long list of Shakespearean predecessors since this line of literary dramatics began in 1895 under the direction of Ludella Peck, of the college department of elocution, and Alfred Young, of New York. Much Ado About Nothing was also presented by the Class of '98.

Attention to detail and to the poetic value of the text have always given these performances a repleteness and literary interest that have made them distinctive. Criticism is not to be based on professional standards, although there is interest in such comparison. In Much Ado About Nothing, as in its predecessors, minor parts were developed with as much care, proportionally, as the leading ones, and so the full Shakespearean story was brought out in its many lights and shades.

Scene two of Act 1 and scenes four and five of Act 3 were omitted, and the text elsewhere was somewhat cut. By this means the rendering as a whole was compressed and heightened. Scene three of Act 5, the "tomb scene," usually omitted in stage versions, was given with effect and thus preserved some beautiful lines ordinarily lost. The stage setting and costumes could hardly be surpassed. The lords and ladies in exquisite court dress gratified the most refined taste, and the massing of girls as minstrels and choir boys completed every exaction of background. Leonato's orchard, with real hemlocks for its "pleached alley," was probably as beautiful as any presentation has enjoyed; and after the dance (given in this setting) which brings the play to its lively finale the approbation of the audience broke ordinary bounds.

Throughout the performance the comedy-stream running through the piece was better brought out by general than by individual interpretation. Though they raise the expected laugh the comedy elements, and especially those of coarser humor, are the least satisfactory, and emphasize how, for the stage, this quality is a gift as well as an art.

The very boyish Benedick (Laura Geddes) with a light, youthful touch caught much of the comedy of the part as well as of its considerable range. Its masculinity, of course, was absent. Beatrice (Helen Read) was a beautiful maiden whose lines and poses were sprightly and arch, if not bubbling with the spontaneity that the imagination demands of this most modern of Shakespearean women. Hero (Ethel Curry) was conventionally pleasing, with tints of occasional liveliness as well. Dogberry (Ethel Howe) infused much vigor in the scenes in which he and his comrades of "the Watch" supplied the proper amount of ridicule. Don John (Mary Hardy) introduced the darker vein of villainy distinctly, and Don Pedro (Sophie Wilds) was given with an appreciation not always accorded this part. In like manner the Romeo-like qualities of Claudio (Helen Curtis) received a fuller poetical development. The other name parts were taken as follows:

Leonato	Isabel Broderick
Antonio	Julia Montrose Holder
Balthazar	Agatha Elizabeth Gruber
Borachio	Jane Steele Hamilton
Conrade	Leola Louna Sexton
Dogberry	Esther May Howe
Gerges	Edna Bulkley Wood
Seacole	Mary Murison Kern
Friar Francis	Nettie Boyd Strother
Sexton	Emily Kimball
Messenger	Emma Bartell Bowden
Margaret	Leule Eleanor Dickson
Ursula	Marion Felt

Most of the music was original, composed by Agathe Gruber, Alice Varney, Marian Niles, and Emma Bowden, and played by an orchestra of college students.

MARY K. BRENWATER.

BUSINESS IN THE SOUTH.

John J. Coleman, of the American Theatrical Exchange, in commenting on the past season in the South and Southwest, said to a representative of THE MIRROR: "You can say that business in that section of the country has been the best ever known. It is too early to state what attractions will be booked in that territory next season, but it is safe to presume that a number of new good ones will be attracted in that direction by the excellent reports."

OPERA COMPANY ENJOINED.

A temporary injunction was issued on June 14 by Judge Lacombe, in the United States Circuit Court, at the instance of Irving M. Dittenhoefer, of counsel for G. Riccordi, of Milan, Italy, restraining the production of the opera La Bohème at the Grand Opera House in this city. Mr. Dittenhoefer agreed to an adjournment for two weeks, as asked by counsel representing the Royal Italian Opera company and John H. Springer, manager of the Grand Opera House.

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WILLIAM ARCHER'S OBSERVATIONS

WILLIAM ARCHER is writing about the theatre in New York and London in the *Tribune* of the latter city, of which journal he is dramatic critic. Mr. ARCHER has visited this country three times, the intervals between his first and latest visit being about eight years.

Mr. ARCHER notes as a new phenomenon a rivalry between New York and London in theatrical productions. No rivalry existed ten years ago, he says, for then the English stage was in the full flush "of that Renaissance celebrated by HENRY ARTHUR JONES," and had brought to the front a number of dramatists of remarkable powers, while the American stage, aside from the works of BRONSON HOWARD, "was developing a school of rural or 'hayseed' drama, of which JAMES A. HERNE'S Shore Acres and DENMAN THOMPSON'S The Old Homestead were the leading examples." Then for the most part the American stage lived upon imported French and English plays. Mr. ARCHER notes that eight years ago a growing change was perceptible. Young American playwrights of talent were coming into the field, although the imported play still dominated this stage. Mr. ARCHER on his latest visit, during the past season, found a different state of affairs. There were at the time of his visit "eight or nine notable American plays running successfully on the New York stage, and (musical pieces apart) no English production holding a prominent or lasting place on the bills." And he remarks the absence of the imported French play, and the activities of various American players not concerned with the new American drama, with Ibsen and other drama that has no parallel vogue in London. In fact, he says, as to this matter, that the New York public shows "an alertness of receptivity which London certainly cannot boast."

As to material conditions, Mr. ARCHER is of the opinion that New York is now, on the whole, a better field for theatrical enterprise than London. This is so because the habit of theatregoing is here more widely diffused; the main body of the theatre public here lives nearer the theatre region, or can reach that region more expeditiously and cheaply; the dearest seats here are cheaper, and the cheapest seats somewhat dearer than in London, which he thinks, on the whole, a good arrangement; and the greatest advantage of all, he says, lies in the fact that "the evening dress habit is by no means so tyrannous and deterrent in New York as in London." Of this tyranny and its consequences in London, Mr. ARCHER says:

The immunity of America from the evening dress superstition is much more significant than it might appear at first sight. The swallow tail dominates the London stage no less than the London auditorium. To the British drama the white choker is a choker indeed. The dramatist cannot escape from the drawing room, the boudoir and the conservatory. When he needs a breath of fresh air he must be content to take it at a garden party. Sometimes, indeed, he may visit a country inn, but it must be in the society of an eloping countess. On rare occasions he may indulge in an excursion to a Scotch moor, in order to study its traditional fauna—to-wit, dukes, millionaires and flunkies with luncheon baskets. Outside Great Britain only two places exist for him—Paris and Monte Carlo. He is fettered, in a word, to the west end of London. Even when he seems to wander from it, he but drags a lengthening chain. He may go wherever the West End of London goes; but elsewhere—at his peril! The American dramatist suffers from no such petty restriction. The whole wide field of American life is open to him, and he is rapidly learning to make good use of his freedom. As people come to the theatre in their workaday clothes, so they are willing to interest themselves in all aspects of the workaday world. There is probably a certain class—perhaps a large class—which still actively perfers the drama of dress coats and Paris gowns, such as our English playwrights turn out. It is only too natural that people—and especially women—whose own lives are gray, laborious and sordid, should love to dwell in an imaginary world of light and luxury, purple and fine linen. That is the reason, I take it, why many of our English plays are still in request at cheap stock company theatres, when their term of life in London or at the Broadway theatres is long over. But the American public, as a whole, has no exclusive affection for dukes and millionaires. It has a keen appreciation of character study in all walks of life, of domestic sentiment, and of that "ethical" criticism which is at present so much in the air. The astonishing growth of politico-social interest and intelligence which is manifested in the popular ten-cent magazines finds its reflex, faint, indeed, but unmistakable, in the theatre. On the whole, then, I find the conditions of theatrical life much more free and healthy in America than in England. In point of individual endowment, our English playwrights have still the advantage. But were I a young dramatist ambitious of developing my genius freely, I would shake the dust of Britain from my feet, plunge into American life, and try to depict it for the American people. There are wider opportunities in New York than in London.

Mr. ARCHER says that the "impermanence" of American buildings, which so distresses HENRY JAMES, is clearly illustrated in the case of the New York theatres. He was surprised to see that of those which he visited in 1899, on his first visit to New York, very few have survived the intervening eight years. "Most of them," he says, "have either vanished entirely or sunk into variety houses," while the constant uptown movement has brought into being a whole cluster of theatres about the intersection of Broadway and Forty-second Street. And he is amazed at the employment of electricity by theatres and other enterprises that has given to this section the name of "The Great White Way," an illuminative result that no other city in the world can show. Mr. ARCHER, however, does not think that the newer theatres in New York have been erected with that provision for public safety that characterizes the newer theatres of London—semi-isolation and its attendant possibilities for ease of egress in trying circumstances—although really little fault may be found with the newer theatres in New York that have been erected with faithful adherence to the law applying to such buildings.

Mr. ARCHER'S survey, on the whole, shows that he is an expert observer. His opinions of the developing American drama are as correct as they are pleasing, coming as they do from one in a foreign field whose traveling chroniclers are not always inclined to give due credit to artistic movements in America. This country shows a gratifying promise as to the drama, and an increasing ability to provide for its own needs from its own life at a time when the countries upon which it so long has depended for plays seem to be growing unfruitful.

MAUDE HARRISON BURIED.

The body of Maude Harrison was removed from a receiving vault to a grave at Woodlawn Cemetery last Sunday. Her mother's coffin was placed in the ground at the same time. At the burial were Mrs. Joseph Hurd, a stepsister of Miss Harrison, and Major Duncan B. Harrison, her brother, who had come from the West.

ALTOONA OPERA HOUSE BURNED.

The Altoona (Pa.) Eleventh Avenue Opera House, which was abandoned as an amusement resort, was destroyed by fire on June 15. The basement and two floors of the building were occupied by a dry goods company.

PERSONAL

Photo. Otto Sarony Co., N. Y.

STONE.—Amelia Stone, prima donna of The Orchid, now appearing in support of Eddie Foy at the Herald Square Theatre, is pictured above in her quaint Dutch fishermaiden costume. Miss Stone is gifted with a rare singing voice and a most pleasing personality, and has been an accepted Broadway favorite for a number of years.

HOFFMAN.—Guy B. Hoffman is spending the Summer with his parents at Buffalo, N. Y. He has been especially engaged to play Crabtree in The School for Scandal, with Jessie Bonstelle's stock company.

CALVÉ.—Emma Calvé will make a tour of Cuba and Mexico next Winter, following her tour of the United States, which begins on Oct. 5.

POLLOCK.—Mr. and Mrs. Channing Pollock will return from their European trip on July 10.

STARR.—Frances Starr, when she closes her season in The Rose of the Rancho, on June 30, will visit her mother in Albany, and then make an automobile trip through northern New York and Canada.

FIELDS.—Lew Fields returned to New York last week, after a successful road tour. He will begin rehearsals of The Girl Behind the Counter in about three weeks.

GOLDTHWAITE.—Dora Goldthwaite has been enjoying the season in London, which city she left last week for Paris.

EATON.—Walter Eaton, dramatic editor of the New York *Tribune*, will probably succeed John Corbin as dramatic critic of the New York *Sun*, it is said. Mr. Corbin resigned his position last Spring to devote his time to literary work.

JONES.—Henry Arthur Jones arrived in New York on June 12 to read the manuscript if his latest play, The Galilean's Victory, and to select the cast for the production. He visited Yale University last Friday night and made an informal address before the members of the Graduates' Club on "Some Tendencies of the Modern Drama."

WHITNEY.—Mr. and Mrs. B. C. Whitney sailed for London on the *Minnehaha*, on June 15. They will be members of a party of six that will make an automobile tour through England.

RICARD.—Amy Ricard has been engaged for an important position in Wright Lorimer's company.

STARR.—George O. Starr, who for many years was the right-hand man of P. T. Barnum, has been appointed general manager of the Crystal Palace, London.

TRESCOTT.—Virginia Drew Trescott has been specially engaged to support Melbourne McDowell in a revival of Sardou's plays, opening in Kansas City, Mo., on June 30, under the management of Charles Elliott.

FERGUSON.—W. J. Ferguson will sail for Europe on the *Etruria* on June 22, and will return in August.

JOHNSTON.—Franklin Johnston is no longer connected with the Ben Greet Players, for which company he was business manager during the past three years. Mr. Johnston is now associated in the publishing of the *American Exporter*, owing to the death of his father.

DIXON.—Charles E. Dixon, manager of the Clinton Theatre, Clinton, Iowa, is making his annual sojourn in New York, in the interests of his house.

HALL.—Mary Hall, who has been resting at her home in Cincinnati, after an operation for appendicitis, is rapidly recovering, and expects to be in New York early in July, to complete plans for next season.

SHUBERT.—Lee Shubert was elected last week to the directorate of the Mutual Bank, New York City.

EDIS.—Connie Edis, leading comedienne with George Edwarde's forces in London, has been engaged for a term of eight years by the Shuberts, to appear in musical plays in America. She will sail for this country early in August.

VAN DEN BERG.—A gold loving cup was presented to José Van den Berg by the members of the Van den Berg Opera Company at the end of the second act of Faust at the West End Theatre Saturday night. Mr. Van den Berg, who has long been director of the company, is soon to leave it. The director made a short speech of thanks.

DRESSLER.—Marie Dressler sailed on June 15 on the *St. Louis* for Southampton. She will make an automobile trip of the Continent with Mrs. Victoria Goodwin-Guest, before settling down for the Summer at her recently purchased home at Maidenhead, England.

LACKAYE.—Helene Lackaye, sister of Wilton Lackaye, who last season played the role of the widow in The Heir to the Hoorah, has been re-engaged by the Kirke LaShelle Company for the same role next season. Miss Lackaye has just refused an offer from the Colonial Theatre Company in Cleveland to play leading roles in Summer stock and has gone to Washington to spend the vacation with relatives.

STANDING.—Guy Standing will sail for Europe to-day to spend the Summer. Next season he will be starred in a dramatization of Gilbert Parker's "The Right of Way."

THE GROWTH OF FIVE-CENT THEATRES.

It has been claimed that the regular established theatres in the cities and many of the larger towns have felt the effect of the remarkable growth during the past year of the five-cent moving picture houses. There has been a disposition on the part of some to disregard the lusty young invader in the amusement world, but there is no doubt that many house managers are looking with apprehension on this feature of the situation. There are said to be nearly 500 of these little theatres in Greater New York alone, and they are now rapidly springing up in hundreds if not thousands of smaller cities and towns.

Many one-night stand managers fear that the new craze will become as damaging to the regular theatre business as the roller skating rinks did a number of years ago and as they threatened to do again recently. Opinions on this point differ, however. One manager in discussing the matter said to a MIRROR representative that he could see no lasting danger in the five-cent theatres. On the contrary, he could see only good results to come.

"The moving picture business is bound to grow," said he, "because it furnishes satisfying entertainment to the masses at the lowest possible price of admission. There is no use fighting against it, and I don't see any object in doing so. In fact, I see every reason for encouraging the movement. The moving pictures draw a class of people who never entered a regular theatre in their lives. They become in this way accustomed to hall and theatre entertainments in a crude way, and from this to the regular theatre is but a step. The result will be an immensely increased number of supporters of legitimate attractions.

"It is true," continued the speaker, "that the five-cent houses ought to be regulated as to their ventilation and fire precautions, and possibly as to the character of some of their pictures, but as for preventing or even retarding their growth one might as well try to drain the ocean through a straw.

"In my opinion," he concluded, "the best movement the regular house managers can make is to enter the moving picture field themselves. If there is money to be made, why not make it and control the field? For my part, I mean to start a five-cent theatre close to my regular theatre, and I expect to levy double toll on my patrons by getting them into both houses. I will also use my moving picture curtain for advertising coming attractions in the big house. See? If I had a theatre in a smaller town playing only two or three attractions a week, with possible dark weeks through failures and cancellations, I would have a moving picture outfit on hand and would run it in my theatre on off days and nights. I would be under no expense for rent, and the outfit and films don't cost much. In this way I would supply the demand for the five-cent entertainments and occupy the field against any newcomer who might desire to come into my town with a store show. What do you think of the idea?"

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

WILLIAM GOODWIN: We have no information about the person you name.

TOM WEAVER, Atlanta: We do not give addresses in this column. A letter sent in care of THE MIRROR will be forwarded, if possible, or advertised in case the address of the party is unknown.

J. H. TAYLOR, Brooklyn: There was published in Brooklyn a paper devoted to amateur theatricals. It was called *The Amateur Thespian*, and was edited by Anthony M. Wills. We do not know whether or not it is still published.

V. R. R.: It is difficult to say how many lines there are in Shakespeare's plays, in that commentators differ in regard to several plays, and there has been controversy over certain passages in different plays. Taking Bell's edition as a basis, however, there are 105,972 lines.

MATINEE: Kyrle Bellew made his first professional appearance upon the stage as a lecturer. His debut as an actor took place at Solferino, Australia, in 1874, when he appeared as Eglinton Roseleaf in Turn Him Out. His first appearance in England was at the Theatre Royal, Brighton, Aug. 22, 1875, as Lord Woodstock in Clancarty. He made his London debut at the Park Theatre, Oct. 16, 1875, in his original role in Turn Him Out. His first appearance in America was at Wallack's on Oct. 26, 1885, as Hubert in In His Power.

W. V. W.: The first American presentation of Lady Windermere's Fan was given at the Columbia Theatre, Boston, Jan. 22, 1893, by the A. M. Palmer Stock company. Edward Bell appeared as Lord Windermere, Maurice Barrymore as Lord Darlington, E. M. Holland as Lord Augustus Lorton, J. G. Saville as Charles Dumby, Walden Ramsey as Creill Graham, Edward S. Abeles as Mr. Hopper, Guido Marburg as Parker (butler); Julia Arthur as Lady Windermere, Mrs. D. P. Bowers as the Duchess of Berwick, Marie Henderson as Lady Plymdale, Fanny Jackson as Lady Statefield, Lillie Clark as Mrs. Cowper Cowper, Emily Seward as Lady Jedburg, Anne Urhart as Lady Agatha Carlisle, May Brookyn as Miss Erlynne, and Zernaide Visiaire as Rosalie (maid).

CURRENT AMUSEMENTS.

For week ending June 22.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Hamlet—4 times; Twelfth Night—5 times.
AERIAL GARDEN—George M. Cohan in The Honeymooners—3d week—13 to 18 times.
ALHAMBRA—Vaudeville.
BELASCO—The Rose of the Rancho—30th week—225 to 232 times.
BIJOU—Closed June 15.
BROADWAY—Anna Held in The Parisian Model—30th week—209 to 215 times.
CASINO—Fascinating Flora—5th week—32 to 38 times.
CIRCLE—Wine, Woman and Song—29th week.
GARRICK—William Collier in Caught in the Rain—25th week—194 to 201 times.
GRAND OPERA HOUSE—Royal Italian Opera Co. in repertoire.
HARLEM OPERA HOUSE—Stock co. in A Celebrated Case.
HERALD SQUARE—Eddie Foy in The Orchid—11th week—81 to 88 times.
HUDSON—The Lion and the Mouse—396 times, plus 1st week—1 to 8 times.
HURTIG AND SEAMON'S MUSIC HALL—Bowery Burlesquers—3rd week.
JARDIN DE PARIS—Vaudeville.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in Mrs. Dane's Defense.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—30th week—305 to 311 times.
LINCOLN SQUARE—Closed June 15.
LYCEUM—The Boys of Company B—11th week—81 to 88 times.
LYRIC—The Road to Yesterday—113 times, plus 10th week—73 to 80 times.
MADISON SQ. ROOF—Commencing June 22—The Maid and the Millionaire.
METROPOLIS—Adelaide Keim Stock in In the Palace of the King.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—29th week—228 to 235 times.
VICTORIA—Vaudeville—Matinees.
WALLACK'S—Closed June 15.
WEST END—Van den Berg Opera in Cavalleria Rusticana and Pinafore.

THE USHER

June 9 was the natal day of John Howard Payne, author of "Home, Sweet Home," and an actor of note in his day. He was born in 1792 in New York city.

Payne's father was an educator well known at that time. Young Payne was a printer's "devil" in New York, not from necessity, but because the printing art attracted him, and at the age of thirteen he was going to school, working in a printing office after school hours, and editing *The Thespian Mirror*, on which he also set type. That publication indicated in him an early love for the stage.

Through the patronage of a wealthy New Yorker young Payne undertook a course at Union College, Schenectady, but the physical and pecuniary collapse of his father forced him to leave his studies for the duty of providing for his mother, brothers and sisters. He went on the stage, first appearing at the old Park Theatre, where he almost instantly won success. After a tour of the principal cities of this country—then sparsely populated, comparatively—Payne went to London. In the British metropolis the young actor drew large audiences, but there was a prejudice among the critics against Americans, and he fared ill with that gentry. Yet such men as Tom Moore, Charles Lamb, and Sir Walter Scott sang his praises and became his friends.

Going to Paris, where he wrote several plays, Payne became the warm friend of Talma, the famous tragedian. He wrote in the opera Clari the Maid of Milan, the song, "Home, Sweet Home," which gave him immediate and imperishable fame, but no monetary reward, although its first publisher made a fortune from it. Payne's life after his sojourn in Paris was full of vicissitudes. He visited the South on an Indian mission, afterward had Government employment, and, finally, secured the consulship at Tunis, Africa, where he died and was buried. Through the liberality of W. W. Corcoran, of Washington, his remains were brought to this country and interred at the capital, where they are marked by a graceful monument, also the gift of Mr. Corcoran, who provided for the perpetual care of the site.

That was an amusing development the other day when the band on the Japanese warship *Tsukuba*, lying in the Thames, played melodies from The Mikado in entertainment of a visiting British admiral and his suite.

The Lord Chamberlain, it is true, has tabooed The Mikado and all its works, as far as the British stage is concerned, fearful of offense to the Japanese, but he has no power to prevent a Japanese band on a Japanese warship from performing the music of this comic opera in honor of a British admiral.

That large class of Englishmen who write letters to their favorite newspapers in protest against political and other developments that displease them, many of whom have thought that the action of the Lord Chamberlain in prohibiting The Mikado was a gratuitous attack upon the liberty of the masses and the right of theatregoers to enjoy a piece that time has honored with unique approval, little thought that this Japanese band would turn the whole matter into a joke.

As for the Lord Chamberlain, whose artistic inconsistencies in the matter of censorship have made the world laugh, that functionary has an opportunity to reconcile the political compliment paid through his office to the Mikado with the social compliment paid to the British admiral by the Japanese band.

The Actors' Orphanage Fund officials of England held a meeting recently, at which it appeared that during the eleven years' existence of the institution the number of orphans cared for has increased from two to fifty-three.

There was discussion of a plan to build an orphanage, but it appeared that this idea will not be considered seriously for some years.

Some years ago there was talk of an orphanage for deceased actors' children in this country, as a branch of the work of the Actors' Fund of America, but the needs of the Fund as to more pressing work in the care for sick and superannuated members of the profession would not permit a practical consideration of the orphanage subject.

Some day, however, it is to be hoped that the spirit of co-operation in charitable matters among members of the profession may so develop as to make even an institution for the care and education of the orphans of actors possible.

Some of the extrinsic uses of opera were illustrated at Covent Garden, London, one night last week, when as much as eight guineas (about $42) was paid by many persons who occupied the stalls of that theatre to hear Caruso and Melba sing, and enjoy the spectacle afforded by the kings and queens of England and Denmark and their theatre households, with divers other persons of note and position.

Less money at any time during an operatic season will buy the privilege of listening to music equal to that furnished on this occasion, but music was merely an incident to the gathering at Covent Garden.

There is an impression that worship of royal and related persons is more peculiar to England than to this country; yet it is safe to say that if a single king and his consort from any civilized country—and, possibly, from any uncivilized land—were to attend the opera in New York, with due previous notice, record prices would be paid by a multitude of persons for the privilege of being within the same walls.

Goldfield, one of the great mining camps of Nevada, which in four years has grown from a few tents on the desert to a city of nearly 20,000 population, with most "modern conveniences," has a new theatre, which it was announced some time ago would be opened by Nat Goodwin, who is reported to be about to locate in Nevada in the mining business.

According to "Punch" Wheeler, the lively agent of the Sells-Floto Shows, that circus was the first to exhibit in Goldfield. The prices charged were $1 for admission and $2 and $3 for reserved seats.

"Pink lemonade sold for 25 cents a glass," writes Mr. Wheeler, "and the side show did well at 50 cents admission, while the concert fared likewise at the same price. I bought a ton of gold quartz for two litho passes," adds Mr. Wheeler, "and it is to be used for the newspapers. I will give editors samples for good notices, and if they don't like the show they can throw the samples at the band."

MRS. W. G. JONES.

Death of One of the Oldest of American Actresses—A Long and Honored Career.

With the death of Mrs. W. G. Jones, on June 13, there passed away one of the most lovable women of the stage. Seventy-nine years old when she died, she had been on the boards since 1845, considerably more than half a century. She had been associated with the greatest artists of her profession and had been identified with the highest traditions, which she helped to make. She had been leading woman for world famous actors, and was once immensely popular as a star. A list of the plays in which she has appeared would make a very suggestive record of the American stage for the period.

Mrs. W. G. Jones was born in Chatham, England, in 1829, her maiden name being Wagstaff. Her father was a bandmaster in the British army, and came to New York from Bermuda in an open boat, in which were his wife and two daughters. So great a sensation was made that Mr. Wagstaff immediately secured an engagement as orchestra leader in the Walnut Street Theatre, Philadelphia. His daughter was engaged to play the flageolet in the orchestra. Her debut as an actress was made in 1845 at the Walnut Street Theatre as the Duke of York in Richard III. Junius Brutus Booth acted Richard.

For several years she played children's parts at this theatre, but when Charlotte Cushman came to Philadelphia she was raised to leading roles, playing among others Julia Mannering to Miss Cushman's Meg Merrilies. Shortly after this she married W. G. Jones, an actor, famous in sailor parts. He died in 1853 while his wife was playing Eliza with Cordelia Howard in Uncle Tom's Cabin. Previous to this she had been touring with the Seguin Opera company, and had also appeared at the Boston National Theatre. Her husband died in 1853. Shortly after this date she became leading woman at the old Bowery Theatre, playing there and at the new Bowery for sixteen years.

Mrs. Jones was the original Eliza in Uncle Tom's Cabin at the National Theatre, New York, and during her stay at the old Bowery had acted the leading female parts with Fanny and James Wallack, the Booths, and E. L. Davenport. Barring several years spent in Pittsburgh, where she rose from ingenue to leading lady, her career up to 1879 was practically all passed in New York. She followed the fortunes of the Bowery Theatre from Shakespearean days to popular melodrama. While at this theatre she married in 1861 Benjamin John Deane, who was leader of the orchestra. He died in 1877.

After her retirement from the Bowery Theatre in 1879 she toured in The Romany Rye. She then appeared in a number of melodramas, including The Ensign and Shaft No. 2.

Mrs. Jones was seen in numberless roles while at the Bowery and National theatres and afterward on the road. Among the more important of these were the following: Fair Star in Cherry and Fair Star; Lady Dedlock and Hortense in Bleak House; Kitty Clover, Widow White, and Mrs. Peter White in Mr. and Mrs. Peter White; Mrs. Beverly in The Gamester; Francois and Julie in Richelieu; Albert and Emma in William Tell; Regan with Junius Brutus Booth, Cordelia with Edward Terry, and Fool with Charles Dibden Pitt in King Lear; Hero with Charlotte Cushman, and Beatrice with Barry Sullivan in Much Ado About Nothing; Mrs. Mildway with Couldock in Still Waters Run Deep; Oberon in Midsummer Night's Dream; Marguerite in Faust; Winnie, Mrs. Sheppard, Mrs. Wood, Edgeworth Bess, and Jack Sheppard in Jack Sheppard; Nell Gwynne in Claude Duval; Charlotte with Charlotte Cushman, and Mrs. Haller with James Wallack in Clothes; Princess Ereva in Brian Boroihme; Bessy in Daniel Boone; Imogene in Bertram; Grace, Katie, and Effie in Captain Kidd; Jack Douglas in Douglas; Werner's Wives with James Wallack in Werner; Morgiana in The Forty Thieves; Margery in Cousin Joe; Cora and Elvira in Pizarro; Maria, Lady Teazle, and Mrs. Candour in The School for Scandal; Romeo to Mrs. Farren's Juliet in Romeo and Juliet; Wilfred with Edwin Booth in The Iron Chest; The Lady in Jack and the Devil; Katherine in The Taming of the Shrew; Margaret, Lady Allworth in A New Way to Pay Old Debts; Jessy in A Cure for a Headache; Roxana in Alexander the Great; Emily in The Anchor of Hope; Casilda in Asmodeus; William, Susan, and Dolly in Black-Eyed Susan; Louise in Bohemians of Paris; Julian in The Cabin Boy; Cecil in The Cradle of Liberty; Madelon, Julie, and Madame Granden in The Carpenter of Rouen; Elly O'Connor and Anna Chute in The Colleen Bawn; Maritana, Lazarello, and the Marchioness in Don Cæsar de Bazan; Agnetz in Der Freischutz; Lady Isabel and Miss Cornelia in East Lynne; Fanny in Fanny; Fanchon in Fanchon; Lucy in Flowers of the Forest; Eugenia in Foundling of the Forest; Baronne Combir in Frou-Frou; Christina and Marietta in The Floating Beacon; Marie and Mathilde in The French Spy; Violette in Father and Son; Susan in The Golden Eagle; Sophronia in Giuseppus; Violet in Grimaldi; Rosalind in The Gunmaker of Moscow; Helen in Honest Thieves; Osric, Ophelia, Player-Queen, and Gertrude in Hamlet; Effie Deacon in The Heart of Midlothian; Marian and Widow Cade in Jack Cade; Lady Percy in Henry IV; Princess and Baroness in The Knight of Arva; Constance and Arthur in King John; Nydia in The Last Days of Pompeii; Blanche of Devon and Lady Ellen in The Lady of the Lake; Lurline in The Naiad Queen; Pauline, Widow Melnotte, and Madame Deschappelles in The Lady of Lyons; Grace Harkaway in London Assurance; Marguerite in The Tower of Nesle; Florence, Singing Witch, Gentlewoman, Third Witch, Hecate, and Lady Macbeth with James Wallack in Macbeth; Tellie Doe in Nick of the Woods; Rose Maylie, Mrs. Corney, Oliver, and Nancy in Oliver Twist; Eliza in Paul Pry; Kathleen and Mary Grace in Peep of Day; Lucy Peveril in The Phantom; Pocahontas in Pocahontas; Bianca in the Queen of the Abruzzi; Aurelia in The Robbers; Meg in The Willow Copse; Betty in The Rake's Progress; Virginia in Virginius; Lady Amondreth in Wild Oats; Fond Faith in Wept-of-the-Wish-ton-Wish.

In 1896 Augustin Daly engaged her to play the Nurse in Romeo and Juliet with Kyrle Bellew and Mrs. James Brown Potter. Her latest appearances have been as the Widow Melnotte with Kyrle Bellew in The Lady of Lyons, Mrs. Manners in Richard Carvel, the Nurse with Maude Adams in Romeo and Juliet, Isabeau Darc in Joan with Fanny Davenport, Nannie in The Little Minister with Maude Adams, Juana in The Pretty Sister of José with Maude Adams, Lady Pawson in The Wilderness with Margaret Anglin, and in Shakespearean repertoire with Robert Mantell.

On the 15th of last April she made what proved to be her final stage appearance at a benefit for the Actors' Church Alliance in St. Chrysostom's Church. Two days later she became ill and did not recover.

Mrs. Jones was buried on June 16. The funeral services were held at St. Chrysostom's Chapel, of which church she had been a member for years. There were nearly a thousand persons present. Representatives of the Professional Woman's League, the Actors' Church Alliance, the Actors' Fund, Actors' Society of Friendship and Players' Club were in attendance. The pallbearers were Marcus Moriarty, E. J. Wendell, Edward Freiberger, T. Alliston Brown, T. C. Hamilton, Frank Smith, Logan Paul and Louis Grisel. The ushers were Adolph Jackson, Guy Spangler and John Alexander Brown. There were many handsome floral offerings, including a handsome reproduction of the emblem of the Actors' Church Alliance by that society. Rev. Father Thomas R. Sill, assisted by two ministers, conducted the services.

Mrs. Mary G. Spooner, first vice-president of the national organization of the Actors' Church Alliance, headed the delegation of the Brooklyn Chapter. Sam Myers, who played with Mrs. Jones in the Maude Adams company, was present. Other prominent persons of the profession who attended were: John Sutherland, Mrs. Sol Smith, Mrs. Susanne Leonard Westford, Mrs. Fred Ross, Rosa Rand, Mrs. John Brown, Mr. and Mrs. J. Duke Murray, Mr. and Mrs. Milton Nobles, William Henderson, Walter Edwards, Sidney Powell, Lysle Leigh, Sarah Alexander, Minnie Radcliff, Marion Lester, Ella Craven, Lillian Eldridge, Mrs. Sam Charles, Joe Whiting, R. J. Dillon, John V. Daly, Louis Revell, Frank M. Kendricks, Josh Hart, Hudson Liston, Eben Plympton, Mr. and Mrs. Charles Dade, Laura Alberta, Reves Davies, Edgar Halstead, Frank Lamb, James A. Carhart, Frank Jamison, John Daly, Al. Follan, Constance Hamblin, Mira Brooks, George Conway, Lizzie Conway, Tom Hamilton, Will Ingraham, James Hurley, Charles Canfield and Palmer Collins, Mr. and Mrs. Joseph Winter, John Watson, Irene Ackerman, Mrs. Da Ramago, Maggie Bryer and Mrs. Fred Ross.

Interment was at Greenwood Cemetery.

Photo Fredericks, N. Y. MRS. W. G. JONES.

WILLIAM COURTLEIGH.

William Courtleigh, whose picture appears on the first page, has played many parts during his career, but has never had one better suited to him than that of John Henry in George V. Hobart's comedy sketch, Peaches, in which he is at present appearing in vaudeville. Mr. Courtleigh is so impressed with the possibilities of the sketch that he has made arrangements with Mr. Hobart to elaborate it into a three-act comedy, and the present play, with a few changes, will constitute the third act. Mr. Courtleigh is booked in vaudeville for forty weeks, and at the end of that time will have everything ready for the launching of the play in its enlarged form. The tour will probably be managed by Charles B. Dillingham. Peaches was first done at a Lambs' gambol, and Mr. Courtleigh, seeing its value, at once secured it. It had a trial performance on a recent Sunday evening at the Fifth Avenue Theatre, and scored so strongly that it was immediately booked for a long term. If Mr. Hobart's three-act version is as good as the present sample, Peaches will be a very fortunate investment for Mr. Courtleigh.

PLANS FOR THE IRVING PLACE THEATRE.

Dr. Maurice Baumfeld, the new manager of the Irving Place Theatre, is at present in Berlin. His plans for the German Theatre are well under way, and suggest a number of novelties. He has already engaged Heinrich Marlow as stage manager, and among the actors who have signed contracts are August Wiegert, of the Royal Theatre, Munich; Liebel, Collot, Fraulein Reimann, of the Lust Spielhaus, Berlin. The season will open in October, probably with Grillparzer's Richter von Zalamea. Some of the plays to which Baumfeld has acquired the rights are Wedekind's Erdgeist, and Kammersaenger Courtelines; Schnitzler's Gruene Kakadu; Bernstein's Baccarat and Der Lieb, and Eebbel's Maria Magdelena. There will also be elaborate presentations of Goethe's Goetz von Berlichingen and Shakespeare's A Winter's Tale and Twelfth Night.

LETTERS TO THE EDITOR.

Henry Guy Carleton's Discovery.

To the Editor of THE DRAMATIC MIRROR:

SIR— *The Therapeutic Gazette*, edited in Philadelphia by the professor of general therapeutics in the Jefferson Medical College and the professor of special therapeutics in the University of Pennsylvania, is considered the highest authority on that subject in this country if not in the world, is ultra-ethical and conservative, has over 30,000 regular physicians as subscribers, and is inaccessible to laymen contributors except to those who come as I did, indorsed by the reports of such men as Dr. Charles S. Potts, neurologist of the Philadelphia General Hospital (second largest in the world, 3,000 patients), and chief of clinic on nervous diseases in the University of Pennsylvania; Dr. Morris Booth Miller, professor of surgery in Polyclinic and Post-Graduate College and Hospital, Philadelphia; Dr. W. Oakley Hermance, ex-visitor of the same; Dr. Walter Reynolds, ex-president Atlantic County Medical Society, ex-resident physician St. Agnes' Hospital, Philadelphia, member American Medical Association, etc., and many other distinguished physicians whose names are not for sale.

My discovery was made by accident on applying adrenalin to blanch an inflamed eye while suffering from an intense neuralgia. The latter disappeared in three minutes. My first real case was on Sept. 13, 1903. Harry English, playing Jack in Jack's Honeymoon, told me about 3 P. M. that Mrs. English was prostrated with one of her neuralgic attacks, and he doubted her being able to play that night. As she had no understudy that meant Bridgeton, N. J., would not see the play. The rest is now medical history. One external application cured the neuralgia in six minutes, and her husband recently informed me me so.

Then began my work. Doctors poohpoohed it. I clung to my facts and added more. I won.

The most gratifying thing is the satisfaction given those who clung to their faith in me, despite the sneerers who thought my paralysed body meant a paralysed mind. My stroke was from overwork.

For gratitude I do nothing. For broad humanity I have my labor and its fruits. I now in every mail find letters of inquiry and acknowledgment. Such letters show me that my long, hard struggle was not in vain. Pardon my pride in my work. It is my only reward.

HENRY GUY CARLETON.

A Tribute to Mrs. W. G. Jones.

NEW YORK CITY, June 14, 1907.

To the Editor of The Dramatic Mirror:

SIR.—The announcement of the departure of the veteran actress, Mrs. W. G. Jones, will be received with sorrow by the few who remain to remember her in her early stage career. My personal acquaintance and recollection of Mrs. Jones (for so I prefer to remember her) are of a most pleasing character, both as an actress and a woman, and run back to the early fifties at the old Bowery Theatre, where she played the leading female parts in support of such actors as John R. Scott, Thomas J. Hamblin, J. R. MacDonough, E. L. Davenport, Edward Eddy, Robert Johnston and others of that day. I have seen Mrs. Jones "come on" fifty years ago as a young woman, amid great applause, as Juliet, Rosamond, Desdemona, Julia, Evadne, Bianca, Mrs. Haller, Lady Macbeth, etc., etc., and her work fell but little below that of the best known actresses of the period in the same part.

While Mrs. Jones did not occupy during late years just that place in the affectionate remembrance and esteem of the general public that Louise Eldridge had, she was in every way worthy of it. Her life and her work are an imperishable legacy to the young women of the profession, in its amenities, in natural affection, in charity, in religion. And she advanced and gave dignity to the stage at a time when it did not have the same tender recognition it now has.

It is to the glory of Mrs. Jones that she has left a great company of friends in the dramatic profession, and these will forever lament the loss of a high-minded, pure and generous-hearted woman.

MAJOR JOHN B. KEPPLER.

THE ARMY AND THE STAGE.

Many Men Have Won Distinction in These Two Unrelated Fields.

One cannot take a rapid birdseye view of the annals of the English stage without being struck by the number of military men, in one way or another, prominently identified with the fortunes of the drama. In a country where conscription is unknown, and where soldiering has been mostly undertaken for soldiering's sake, there must surely be some psychological reason for this affinity.

Alone almost among the theatres of Europe, the English theatre has always delighted in stirring action and bloody deeds. In the fourth decade of the seventeenth century St. Amant averred from personal experience that the London stage was little better than a slaughter house, and that English audiences delighted in nothing but battle, murder and sudden death. A taste of this sort co-ordinated largely with the military spirit, and the harmony between the two probably accounts for the indrawing of noted men of action, of whom some trod the boards with distinguished success and others won unfading laurels as dramatists.

One broaches the subject with fear and trembling, not desiring to add to the terrible avalanche of insane speculation regarding the Great Hypnotizer of the centuries, but there seems some reason to believe that Shakespeare himself had indulged in a spell of campaigning. In the Calendar of State Papers, Domestic Series, 1603-1610, there is preserved a list of trained soldiers in the hundred of Barlichway (a district comprising Stratford-on-Avon) made in September, 1605, and in this, under the head of Romington, occurs the name of William Shakespeare. Apparently this was none other than the dramatist, for his will shows that he held a copyhold tenement in that very manor.

However, there is always an "if" in most points concerning Shakespeare, the man, and for the present the great exemplar of the union of army and stage must continue to be Ben Jonson. Some time before he turned player, or set himself to enrich Elizabethan literature by writing Every Man in His Humour and The Alchemist, Rare Old Ben had been carried impetuously by an upwelling of patriotic ardor to Flanders, where he fought sturdily in his country's cause against Elizabeth's great enemy, Spain. If there be truth in theosophy, the spirit of this rugged being must have been previously embodied in a Roman gladiator, for gladiator he was, no matter in what arena. As a mere stripling, fighting abroad, he evinced his courage by challenging one of the enemy to single combat and by slaying him in the encounter. Even after he had returned to paths of peace and had taken to the boards his combative temperament found unhappy outlet, with the result that on Sept. 22, 1598, he fought and killed a fellow player, one Gabriel Spencer.

In bygone times actors took as naturally to the field as soldiers did to the stage. During the Civil War many of the players and some of the dramatists, none of whom had had any previous military experience, followed the sad fortunes of the King and earned honors fighting in his cause. Sir William Davenant, to whom was due the popularization of actresses and the introduction of scenery, gained his knighthood by his prowess at the siege of Gloucester in 1643. At all periods of stress in monarchical countries your well graced player has ever been a Royalist, and in keeping with that fact is it that only a single member of the profession took arms against Charles I in that momentous struggle. The exception was Eliard Swanston, a noted Othello, who avowed himself a Presbyterian and eventually went into business as a jeweler. Most of his old companions who fought on the losing side escaped scot free save poor Will Robinson, who was villainously done to death at the taking of Basing House in 1645. When further resistance was useless he laid down his arms and begged for quarter, but the sanguinary minded Harrison (although possibly ignorant of Shylock) quoted Scripture for his own purpose, and saying, "Cursed is he that doth the work of the Lord negligently," shot the defenseless player dead.

Sturdy little Michael Mohun took to soldiering as readily as a duck takes to water, and fought so determinedly for the Royalist cause that the King made him a captain. Rather than see "his bruised arms hung up for monument" when piping times of peace came, he packed off to Flanders, where he was speedily given the style and pay of a major. As Major Mohun he lives in theatrical annals to this day. Later, when the King came to his own, Mohun was to take leading rank among the Royal players, and unchallenged by any save Betterton to hold a commanding position upon the Restoration stage till his death in 1684. Among the associates of his maturity was Charles Hart, that handsome, dignified fellow who was Shakespeare's grandnephew and Nell Gwyn's first lover; and Hart, it must be remembered had done the Merry Monarch's father good service as lieutenant of horse under Sir Thomas Dallison in Prince Rupert's regiment.

In 1678, not long after his début as a dramatist, the poet Otway was given a cornet's commission by the Earl of Plymouth in a newly organized regiment of horse sent out to Flanders to join Monmouth. But after a brief experience of rough campaigning the troops were disbanded and recalled. While on service abroad Otway wrote (or rather stole from Shakespeare) his tragedy of Caius Marius, performed in 1680. A year later the town was regaled with his comedy of The Soldier's Fortune, a lively play evoked by the author's none too pleasurable reminiscences of his experiences in Flanders.

The post-Restoration stage boasted two soldier-players of note in Captain Griffin and William Smith. At the period of the Orange rebellion Smith retired from the stage and wielded a sword in the craven James's cause. Having fought on the unpopular side he was loath to return to the boards in William III's time, but about the year 1692 he was persuaded by his many friends to reappear in his original character of Wilmore in Mrs. Behn's comedy of The Rover. Ominous signs of a riot showed themselves as soon as Smith came on in the first act, with the result that the curtain was at once dropped and the money returned. Three years passed before the unfortunate actor saw fit to make another essay. Congreve was very anxious that he should play Scandal in his comedy, Love for Love, and was happily successful in bringing pressure to bear on him toward that end. The piece was produced at Lincoln's Inn Fields in April, 1695, and Smith was so well received that he remained on the stage during the few years of life remaining to him. Painful as was his experience, it was by no means so severe as that which befell James Carlisle, an ex-actor and dramatist, who fought on the opposite side in the same memorable struggle. Carlisle was killed at the battle of Anghrim while fighting in Ginkel's army against the Irish, on July 12, 1691.

Thomas Southune, author of Oroonoko and The Fatal Marriage, was dramatist first and soldier afterward. On the occasion of the Duke of Monmouth's rebellion he entered the regiment of foot raised by Lord Ferrers, and held successively the rank of ensign, lieutenant and captain. Wycherley, who wrote that delightfully wicked comedy, The Country Wife, had been a lieutenant in the Duke of Buckingham's regiment, and Vanbrugh, who once killed a brother officer in a duel, had gained military experience long before he augmented the gaiety of the nation by writing The Relapse and The Provoked Wife. Gentle Dick Steele, who preached so well and practised so badly, had graduated much in the same way as Vanbrugh.

Although one fancies the author of The Christian Hero must have been soldier *malgre lui*, Steele entered the army as a cadet under the second Duke of Ormond in 1694, became ensign in the Coldstream Guards in 1695, and seven years later was a captain in Lucas's Regiment of Foot. But of all England's brilliant soldier-dramatists none turned their military experiences to more signal advantage than George Farquhar. Subsequently to making his mark in Dublin as actor and in London as playwright, Farquhar was given a commission as lieutenant by Lord Orrery, and hence it is that his famous comedy of The Recruiting Officer ranks not only as a finely observed picture of manners, but as a tantalizing slice of thinly disguised autobiography. Written in the Raven Inn, in Shrewsbury, precisely the city where all the action is laid, the play presents the author's own portrait in Captain Plume. To make the coincidence complete, Farquhar was on a recruiting expedition at the time. More than half a century later Isaac Bickerstoffe, a popular provider of ballad opera, who many years previously had been drummed out of the army for moral obliquities, wrote a musical entertainment for Drury Lane called The Recruiting Sergeant.

Although it would be going outside our category to treat at length of the various players who have figured in the navy, a story told by Chetwood, the prompter of Honest Jo Trefusis, the comedian, is too good to be missed. "Jo, by the following account of himself," we are informed, "must have been very young on the stage. He entered a Volunteer on board the Ship when the Duke of York commanded in the Channel, in that memorable Sea engagement with the Dutch Fleet, commanded, I think, by Van Tromp, in the year 1673. When the Preparations were making for the Battle, Jo, tho' a Volunteer, confess'd Fear began to invade him; but when the Man at the Topmast Head cry'd a Sail! then two Sail! and after Zounds, a whole Wood! Jo's Terrors augmented. But his Fears came to the full Height when a Sailor ask'd him if he had not performed on the Stage? Jo reply'd in the Affirmative. Why, then (reply'd the blunt Tar) To-morrow, if you are not kill'd the First Broadside, by G——, you will see the deepest and bloodiest Tragedy you ever saw in your Life."

The eighteenth century was more remarkable for its soldier-playwrights than its soldier-actors, for beyond Jack Johnstone, the celebrated Irish comedian, whose early manhood had been passed as a trooper in a cavalry regiment, no one of previous military experience made any figure on the boards—that is to say, on the professional stage—but it must not be forgotten that the most brilliant amateur of the latter half of the century, Captain Jeppson, was said to have equaled Garrick in Macbeth. It is a little known circumstance that the stately John Philip Kemble at an early period in his career owed the dissipation of many blemishes in his style to the opportune advice of his friend, Jeppson. The captain's gifts as an actor were known only to a limited circle, but the public at large could speak of his merits as a dramatist, for London and Dublin both flocked to see his tragedies of Braganza and The Count of Narbonne.

Possibly there have been few more checkered careers than that of John Durant Breval, an engaging young scamp who began by "blotting his copybook" in a love adventure and then fled to Flanders to become an ensign under Marlborough. Winning the favor of the great general, he was speedily made a captain and sent on various delicate diplomatic missions to Germany and elsewhere. In 1713, after the peace of Utrecht, he retufned to England, and under the pseudonym of Joseph Gay, wrote a comedy for Drury Lane and a burlesque opera for Covent Garden. Ever a scamp and a rover, Breval returned again to the Continent and earned some temporary notoriety by audaciously eloping with a nun. "Finis" was written to his career in 1738.

Captain Atkinson, who wrote three pieces toward the close of the century, all produced in Dublin, is worthy of mention here if only because he was one of the first to make an attempt at American characterization. Details regarding his life are scanty, but the inference that he had fought with the British in the War of Independence is certainly feasible. In his comic opera, A Match for a Widow, produced at Crow Street, Dublin, in 1788, with music by Dibdin, Atkinson introduced a Yankee servant called Jonathan, who was of a sanctimonious turn, and sang:

> And once I stove a cask of beer
> Because it worked on Sunday.

A much more distinguished playwright was General Burgoyne, "the Chrononotonthologas of war," as he was styled, who devoted himself to the theatre after the termination of his disastrous American campaigns, and wrote a couple of pleasing ballad operas, The Lord of the Manor (1780) and Richard Cœur de Lion. No one, not even the theatrical student, knows aught of his comedy, The Heiress, now, but it created a mild sensation on its production in 1786, and served to establish the reputation of Miss Farren, the future Countess of Derby. Ten editions of this ephemeral play were sold off inside twelve months, and translations were made of it into French, German, Italian and Spanish. Three years later Field Marshal Conway, who had fought at Fontenoy and Culloden, sought to rival Burgoyne by writing a comedy called False Appearances for Drury Lane, but failed egregiously in his bold endeavor.

Among those who volunteered for action when the American War of Independence broke out in 1776 was a young Dublin gentleman named William F. Sullivan, the son of a Trinity College Don, who had been a friend of Peg Woffington. Returning to England after the peace of 1783, Sullivan took unto himself a wife, and both he and the lady went on the stage as provincial performers. Later on Sullivan, having proved himself an indifferent actor, doffed the buskin and took up the pen. He wrote two plays, a farcical satire called The Rights of Man (1791) and a piece dealing with the threatened French invasion entitled The Test of Union and Loyalty.

From the beginning of the nineteenth century up to the present time honors have been easy between military men who have taken to the boards and those who have sought to prove that the (playwright's) pen is mightier than the sword. After two hundred years of storm and stress, the drama has just completed a cycle of evolution, and as invariably happens in all such cases, one finds points of contact, quaint analogies, with the remote past. In settling down seriously to their vocation, Basil Hood and Captain Marshall take us back, in a sense, to the days of Farquhar and Vanbrugh. Most of the soldier-dramatists in the interim have been more dilettante, neither taking themselves nor their art seriously.

In turning to soldier-players of a recent period, one stops involuntarily before the record of Sir William Don, the first real live baronet to turn professional. Probably the tallest comedian who ever trod the boards, Don was one of those foolish, good natured creatures who are euphemistically characterized as nobody's enemy but their own. Within three years of his becoming a cornet in the Fifth Dragoon Guards, an event which took place in June, 1842, he had contrived to run through an estate worth some £85,000 and to plunge over head and ears in debt as well. Having achieved some distinction *en amateur*, he bethought him of taking to the stage when his fortunes were at their lowest. Five years after he had left the army he sailed for America, and in 1850 blossomed forth as a professional by appearing in New York in a play called The Jacobite. Somehow, although he evinced considerable capability as a light comedian, he never succeeded in throwing off his incubus of debt, and, after experiencing much vicissitude, died in Tasmania in 1862.

The modern military man, when he happens to have innate histrionic capacity, generally makes a good light comedian. The English stage affords two notable examples of this in Sir Charles Wyndham and Charles Collette. When I go back twenty years and recall Wyndham's Bob Sackett in Brighton (otherwise Saratoga) and Collette's effervescence in The Liar and My Awful Dad, I conjure up the two most mercurial actors of my time. Wyndham, as most people know, was originally an American army surgeon, a fact that brings to mind the number of capable actors who took part in the Civil War. Notable among these was the well remembered George L. Fox, a brilliant comedian and a remarkable pantomimist, who "went on with the crowd" at the Battle of Bull Run.

When on tour in the British provinces, the late Col. W. H. Mapleson used to seek relief from the perpetual worries of operatic management by drilling recruits in the various barrack yards, a lung-extending exercise for which he had the soundest qualifications.

One may fittingly conclude this hasty review of an interesting subject by drawing attention to the fact that the stage within the last quarter of a century has had the honor to afford congenial employment for a Balaclava veteran. One of the perennial favorites on the English stage in the eighties was Miss Wallis, the tragedienne, an incomparable Juliet, albeit a trifle self-conscious. In her company graduated Robert Mantell, and associated with him for a time was the Crimean hero, W. H. Pennington, the best Friar Lawrence I ever saw. Pennington was a sound, rugged actor of the old school, a perspicuous declaimer with (what is so rare nowaways) a perfect elocutionary method. He was wont occasionally to delight his admirers by reciting "The Charge of the Light Brigade" in full regimentals, but with a becoming and natural modesty he invariably omitted the last verse. Such, however, was the respect for the man that even in his mouth Tennyson's culminating strophes of enthusiasm could hardly have been deemed self-glorification. It used to be said that Pennington was Gladstone's favorite actor, and probably for once rumor told the truth.

W. J. LAWRENCE.

ENGAGEMENTS

Through Bennett's Dramatic Exchange, Chicago: The Merritt Sisters, Louise Hawkins Wilkins and Hamilton Parks, with A Knight for a Day; Stanley Sisters and Marie Revere, with Sergeant Kitty; Mr. and Mrs. Burroughs, with A Race for a Widow; George Cox and B. Garvin, with Dorothy Vernon of Haddon Hall; Mr. and Mrs. Belmont, with Sweet Clover; Isabelle Lamon, with the Howard Stock and with Fred Walton's pantomime act; Marie Collins, with Wright Lorimer; Frank Binkhurst, with The Way of the Transgressor; the Byron Family, with F. C. Valentine; Alice Lovelace, Julia King and Geo. Calvert, with The Kerry Gow; J. C. Davis, with The James Boys of Missouri; Adolph Lestina, with Wright Huntington's Vaudeville company; Frank Dunne, with Hanlon's Fantasma; F. V. Zimmer, with Adrift in New York; Vail De Vernon, with Clarence Kent's Vaudeville company; Mr. and Mrs. Jack Martin, with the Roscian Opera company; Edmund Stanley, Frank Farrington, Richard F. Lindsay and William A. La Velle, with the Stock Opera company, New Orleans. Lettie Allen Montague, with stock at Salt Lake City, Utah. Ada Zell, in stock, St. Joseph, Mo. Raymond Wells, in stock, at Wichita, Kan., James A. Wood and Mr. and Mrs. Stanley Felch, with The Beggar Prince Opera company. Blanche Aldrich, with Pascoe and Manley. Mr. and Mrs. Leroy Lewis, with Younger Brothers. Stella Wimmer and Harry Nelson, in stock at Lansing, Mich. James L. McCabe and Marie Salisbury, with Barney Gilmore. Mae Tobin, Ruth Lang, Alice Martin, and Blanche Delevan, with The Gingerbread Man. John E. Dvorak, with Marks Brothers. Evelyn Lynn, W. H. Reynolds, Lorainne Buchanan, Milton Bromley, and Kate Tomeray, with Porter White's A Fool's Revenge. Frank Yman, with the Woodward Stock. Amy Demaris, with the D'Ormond-Fuller Stock. Raymond Whittaker, Margaret Dibden Pitt, and Lillian Field, with the Baker and Sainpolis Stock company, Portland, Ore. Frank Binkhurst, with The Way of the Transgressor. Mark Lane, with Olga Nethersole.

By Betts and Fowler: H. R. Brennan, John Sutherland, Edna Marley Mears, and Nellie Daly Morsn, with Sweet Molly O; Milton Fahrney, Maurice Costello, Fred Alyn, Margaret Neville, and James Gordan, with Hal Clarendon Stock company; Walter Robinson, with Bennett-Moulton; Fannie Carew Grant, with Lorne Elwyn; H. P. Briggs, Marie Briggs, and Percy Chapman, with The Toymaker; James Kildare and Edythe Gibbons, with Hunting for Hawkins; Charles O'Neill and Rachel Lewis, with The Girl from the Ranch; Millie A. Evans, with Charles Francis in vaudeville; Marie Nelson, with Frank Hennig and Kathryn Roth in vaudeville; Victor Harvey, Adelaide Van Wildt, Harold Wilson, Julian Reed, Paul Barnett, Julius Wright, and May Morgan, with From Broadway to the Bowery.

The following people have been engaged by Gus Hill for his several attractions for the coming season: The Red Hussars, Harry Yost, the Twelve English Rosebuds, Lew Welch, Charlie Johnson, Frank Base, Gayety Quartette, Exposition Eight, Ford West, Alice Porter, Jerry Sullivan, Franz and Barre, Everett T. Scott, J. G. Gibson, Annie Hart, J. Fred Osterstock, Ed. Wright, Frank Farrell, Billie Ritchie, Eva Languay, Charles Foreman, Richard Bartlett, William McAllister, Nellie Styles, C. F. Cardon, Mabel Delmore, Jack Lloyd, S. H. Dudley, Edith O'Dell, Tom Logan, Mildred Fletcher, Charles S. Calder, H. P. Rossean, James C. Henry, B. R. Kelly, Al. T. Holstein, M. J. Joyce, W. D. Norton and William Proctor.

AMATEUR NOTES.

The annual circus of the West Side branch of the Y. M. C. A., in New York City, was given in the athletic field, Fifty-seventh Street and Eighth Avenue, on Thursday evening, June 6. The athletic feats were particularly good as performed by members of the gymnasium. There was the usual side show of freaks, and a menagerie of wonderfully constructed animals.

The Franklin Seniors gave, on June 10, a performance of Ade's The County Chairman, at Franklin, Ind. The leading role was taken by Professor Oliver Beehymer. Others in the cast were: John W. Coon, Paul Van Riper, Merle J. Abbett, C. Leslie Nichols, Earle Willis Crecraft, Rev. T. J. Owen, E. Ray Nichols, Benjamin F. Truman, Claude Morris, Charles Roach, Homer Spaulding, C. R. Marshall, Kathryn Woolen, Mary Wysong, Georgia Redmon, Martha Dill, Isabel Porter, and Irva Marshall.

An interesting sketch was given on June 14 at the Spring Street Presbyterian Church, New York city. The piece, The Burglar, is the work of Alice M. Bradley, and is designed for the vaudeville stage. It is a delighted little comedy, centered around the situation of a man mistaking his stepmother whom has not met for a burglar. It was well acted by Gertrude Finney and Harry Melick. Mr. Bob, another play, was also presented by the Church Dramatic Society. It was written by one of the members of the society.

The Children of the Daughters of Mary, at Claremont, N. H., on May 4, gave a presentation of The Bohemian Girl. The rehearsals and direction were under the care of Evelina Nolin. Those who took part were: Delia Rheault, Clorinda Lambert, Emelia Dubois, Antoinette Dansereau, Laurena Nolin, Evelina Nolin, Anna Charland, Aurore Ledoux, Alice Lavasseur, Rosa Touchette, Blanche Dubois, Alma Savoie, Celestine Bergeron, and Marie R. Leblanc.

The senior class of the Hamline University gave on June 5 at St. Paul a play entitled, The Difference Between Them, the work of Mark Nickerson and Faye Albertson. The piece went with dash and spirit. A. W. Mannel as Richard W. Daughty made a distinct hit, and as Ruth Barkely, Cora Weed was charming. Others in the cast were: Fayette Leavitt, Bruce Campbell, Frederick Johnston, Clinton Simons, Samuel Mackin, Alvin Worman, Calvin Butler, David Storberg, Henry Rhode, Laurence Shel, Laura Hickman, Effie Wood, Jessie Brierly, Viola Spencer, Mary Leamer, Allie Robbins, and Myrtice Cooley.

A Scrap of Paper was given by the Dramatic Society of the Church of the Resurrection, New York City, for a benefit at St. Michaels' Parish House on evening of June 11. This is the third time the society has given this play for charity. Edith Drescher and Wyman M. Fitz have played the leading roles in all three performances and have established quite a reputation among the amateur clubs of the city. Among others who played with ability were: W. Hutton, N. Lusk, F. Hosch, Miss K. C. Payne, Miss R. Schneider, Miss E. Brown, W. Day, Miss J. Payne and Glinda Drescher. Between the acts B. Russell Throckmorton gave several interesting recitations, and an act from the School for Scandal, assisted by Miss F. Cathpole.

The Russell Club of Melrose, Mass., gave on June 5 a presentation of The Teaser, a new comedy in four acts, by Charles S. Allen. The cast was composed of Rita Dickenson as Ellice Flemyng, Carleton A. Sawyer as Arnold Baye, Mrs. E. S. Anderson as Mrs. Flemyng, Carl Robinson as Dr. Thorpe, W. Norton Messenger as Ebenezer Randall, and Levi Stevens as Uraliah Higgins, R. F. D. The musical numbers were given by Elisabeth Dickenson, soprano; Bertha Swenson, contralto; Richard Dickenson, tenor; Mathew Dickenson, baritone, and Wallace L. Conant, accompanist.

MATTERS OF FACT.

The two melodramas, The Price of Honor and From Rags to Riches, are available for tour, stock or repertoire. Both plays have large lines of printing, and have proven to be established successes. They can be secured through Sanger and Jordan, exclusive agents, 1430 Broadway.

Waterbury's new vaudeville theatre, The Auditorium, will be open all year round. Good acts are invited to send their open time to General Manager Leo Engel, at Waterbury, Conn.

Dramatic and musical people in all lines are invited to register at Matt Grau's Agency, New York Theatre Building.

Manager Jay North wants a stock company for the weeks of Aug. 26 and Sept. 9 at the new theatre at Bradford, Pa.

J. Palmer Collins, who has been playing J. H. Stoddart's role in The Bonnie Brier Bush the past season, has been uniformly praised in all the cities for his artistic portrayal of Lachlan Campbell.

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Entered at the Office of the Librarian of Congress at Washington, D. C., April 25 to May 2, 1907.

Adrienne Lecouvreur; drama in six acts. By Sarah Bernhardt.
Agencia Matrimonial, la prose and verse; music by Jose Maria P. Requejo.
Das Alte Heim; comedy in three acts. By Gustav Ramann.
Arabia Felix, La. By Felipe Peres Capo.
Atlantis; satire in two acts. By H. F. Taylor.
Aunt Henrietta. By Evelina Cooke Hardy.
Bang, by D. Kohn and F. Stern.
Baron from Berlin, The. By Jack Golden.
Bee in Her Bonnet, A; farce in one act. By Cyril Vesina.
Belle of Hades, The; or, The Daughters of Satan; musical play in three acts. By Guy Caufman.
Belshazzar's Feast; musical spectacle. By George Porter.
Birds in a Gilded Cage; comedietta in one act. By Otis Colburn.
Black Hand, The; farce in one act. By T. A. Doucet and F. C. Whittier.
Board Bill, The. By Mrs. Charlotte A. Bridgwood.
Brautwahl, Die. By Perruccio Busoni.
Brown from Missouri; farce in three acts. By Edgar Allan Woolf.
Called Back to Life; play in prologue and four acts. By J. P. Ritter.
Candy Kid, The; musical melodrama. By Lem B. Parker.
Caravan Route, The. By Meinbaum and Lahnde.
Celos. By Pedro Munos Seca.
College Boy, The. By Ralph T. Kettering.
Coming of Phillibert, The. By Sara King Wiley.
Country Judge, The; rural comedy sketch, in one act and one scene. By G. Harris.
Cowboy's 4th, A; an act in vaudeville. By Franklyn Whitman.
Crafty Earl, The; playlet. By Louis De Coucy.
Crime in Mid-Ocean, The; sensational melodrama in five acts. By A. J. Lamb.
Cupid at Vassar. By Jules Murry.
Dawn, The; play in one act. By Rupert Hughes.
Dear Edward; playlet. By Louis De Coucy, based upon a four-act play by Philip Hamilton.
Delfin, El. By E. Marquina y J. Salmeron.
Dice of Death, The; or, The Shadow of a Sin. By Guy Caufman.
Doce de la Noche, Las. By Antonio Lopez Monis.
Domestic Blizzard, A; comedy in one act. By J. Bosco.
Dream of Love; pantomime in sixteen scenes. By Paula Blum.
Dressing Room Romance, A. By Ernest L. Waitt.
Egyptian Bracelet, The; drama in four acts. By H. F. Taylor.
Emerald Isle, The; comedy drama in five acts. By A. E. Gaylord.
Eventful Night, An. By Grace Barley.
Explorers, The. By Adams and Gull.
Fate. By R. St. Carr.
Flinders; or, The Superior Man. By H. C. Harbach.
Flower of Italy, The. Adapted by W. A. Tremayne.
Frog and the Owl, The; singing and dancing sketch in five scenes. By C. D. Casad.
From Aborigines to Now; historical entertainment. By H. G. Provines.
General Faulkner's Daughter; play in four acts. By Anthony E. Wills.
Girl and the Student; comedy in three acts. By R. M. Sperry.
Gotzen; drama in four acts. By Richard Kuas.
Gritty American, The. By Mrs. Annie Ovilgie.
Grosse Gemeinde, Die; comedy in three acts. By Rudolph Lothar and Leopold Lipschutz.
Guepe, La; comedy in one act. By Trebla and G. Courtot.
Hello. By Jack Golden.
Her Father's Sword. By Tom P. Morgan.
Her Own Way. By Clyde Fitch.
Heroe del Cortijo, El. By Ramon Sanchez Sarachaga.
Hidden Fires; drama in four acts. By Charles W. Tachenberg.
Hijo de Budha, El. By Briones y Melantuche.
Himmelfiets, Les; operetta in three acts. By Maurice Ordonneau.
His Terrible Secret; or, The Man Monkey. By Charles E. Blaney.
Hofnagel's First Love; comedietta in one act. By J. O. Cantor.
Home, Sweet Home. By Lucy M. Sawyer.
House Party, The; farce in three acts. By A. L. Farley.
Hundred Years Hence, A.
Hurry Up Lunch; comedy dialogue for two characters. By Perrin Lambert.
Impetuous Mary; play. By P. W. Hyde.
Insanity for Two; sketch. By P. G. Hubert, Jr.
Jack the Giant Killer. By George Auger.
Jackson's Honeymoon. By Charles Horwitz.
Jenks, the Unexpected. By G. S. Dunkin.
John Grouch's Divan. By E. W. V. Buttery.
King Casey. Aaron Hoffman.
Like Father, Like Son. By J. Pardee-Clark. Mrs. Jean Pardee-Clark.
Little Comrade. By Jessie Alice Haskins.
Little Sallie Waters; comedy in three acts. By Marcia Darrah Buchanan.
Lola, the Dancer. By Frederic P. Ladd.
Lost Chord, The; play in four acts. By F. Sutton Vane and A. Carlton.
Lover's Quarrel, A. By Joseph H. Benner.
Machtige Zauberwa, Der. By Ferruccio Busoni.
Mad Stampede, The. By C. H. McFarland.
Madame Mephisto; spectacle in two acts and six scenes. By H. Monreal and H. Blondeau.
Mademoiselle Merowska; play in three acts. By J. P. Dabney.
Man from Out Yonder. By Joseph H. Hughes.
Mareas Vivas. By Antonio Chapull Navarro.
Master for a Day; comedy in one act. By John P. Hill.
Merry Grafters, The; operatic farce in two acts. By F. J. Beaman and Fred J. Moreland.
Mexican German, A. By Jack Golden.
Might is Right. By Kate Ernst.
Mind Reader, The; play in one act. By Grace Griswold.
Missouri Boy, The. By Clifton M. Steelsmith.
Montanain, The. By David G. Fischer.
Moon Lanterns of Bon, The; drama in four acts. By W. H. Shelton and G. Yeto.
Mountain Rat, The; play in one act. By M. K. Rider.
Music Lesson, The; playlet. By Louis De Coucy.
Nephew or Uncle; comedy in three acts. Translated by Allan Abbott.
New Year's Eve. By William H. Macart.
One Summer. By Robert Stodart.
Outlaw's Christmas, The. By P. H. Sullivan.
Pair of Odd Fellows, A; farce-comedy in three acts. By Fin Reynolds.
Palacio de Cristal, El. By Jackson Veyan y Capella.
Paris-New York; play in three acts. By F. de Croisset and E. Arene.
Patricia; operatic sketch. Libretto by G. Guetary; music by G. Guetary and Augusta Osborn.
Price of Happiness, The; or, The Girl and the Crook; melodrama in four acts. By Guy Caufman.
Prince of Ferrara, The; drama in four acts. By Sara Miller.
Prince Seribsky, The; opera in two acts. By J. B. Selandier.
Principe Real, El. By Jimenes Prieto y Peres Olivares.
Private Secretary, The; farcical comedy in three acts. By Charles Hawtrey.
Props. By Charles Collins.
Public Worrier, The; farce in one act. By George M. Vickers.
Puritan and the Girl, The; play of Western life in four acts. By William Henry Carson.
Queen's Garden, A; play in four acts. By E. A. Woolf.
Quest of the Princess, The; book and lyrics of a comic opera. By O. M. Long.
Raiders, The; a military drama in three acts. By Thomas L. Marble.
Raising the Wind; farce in one act. By W. H. Neall.
Realism vs. Fiction; dramatic sketch in one act. By Charles G. Brower.
Red Raven Burlesquers. By H. Hastings.
Reign of the Fatted Calf, The. By Marion Saling Wolfe.
Roule-ta-Bosse; drama in five acts and six tableaux. By Jules, Mary and Emile Rochard.
Salcindy; musical comedy drama. By John R. Stirling.
Sappho. By Jacob Gordin.
Ship of Destiny, The. By Frederic Aulich.
Soleil, Feerie Ballet; entr-acte of pantomime Dream of Love. By Paula Blum.
Star of Destiny, The; drama in four acts. By Thomas Bryan Weaver.
Steamboat Collision Disaster. By Robert Buchanan, Jr.
Stonewall Jackson; drama in three acts. By A. Chrostowski.
Stromungen. By Herman Reichenbach.
Suegras, Las. By Francisco de Torres.
Tickled to Death; dramatic sketch. By P. G. Hubert, Jr.
Tout, The. Book and lyrics by R. T. Kettering, music by Ivan L. Davis.
Two Barons, The; comedy drama. By G. W. Ward.
Two Little Rebels; play in two acts. By Elise West.
Two Miles from the Depot; typewritten. By Benson B. Bathrick.
Uncle Josh's Dream. By Louis E. Miller.
Valley of Indecision, The. By Frederic Aulich.
Visiting Girl; musical comedy. By Hull and Henshaw.
Voleur, Le; play in three acts. By Henry Bernstein.
Votes for Women; play in three acts. By E. Robins.
Voyage of Noah; or, Noah's Ark. Walter S. Kelley.
Waiting at the Church. By Otis L. Colburn.
When the Clock Struck Ten. By Joseph H. Hughes.
Who Is It? By Charlotte C. West.
Will o' the Wisp. By Mary Emerson.
Wireless. By Alice Leal Pollock.
Wonder Workers, The; drama in four acts. By Charles H. Farrell and Marie Coe.
World Invisible, The. By Philip Henry Shevlin.
Zizi; operetta in three acts. By Andre Lenska and F. De Launay.

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Goldsmith and Hoppe; Una Clayton and company; Mr. and Mrs. Harry English and company in Won on a Bluff (new); James Fax; Harbach and Harris; De Witt C. Young; Jack Irwin; Mantell's Mechanical Midgets; Clifford and Hall; Roberts and Ralston; Blanche Bishop; Yosco Trio.

Keith and Proctor's Union Square.

Houdini (third and last week); Searl and Violet Allen and company; Bert Levy; Big City Quartette; Mr. and Mrs. Howard Truesdell; Rae and Brosche; Hester McGee; Virginia Sargent; Willie Eckstein; Denso Trio.

Keith and Proctor's Twenty-third Street.

William Curtleigh and company; Stella Mayhew; Lisle Leigh and company; Wilton Brothers; Avon Comedy Four; Smirl and Kessner; Elsie Faye and Bissett and Miller; Martin Brothers.

Keith and Proctor's Fifty-eighth Street.

The Telephone Girls; Bessie Wynn; Charles H. Bradshaw and company; Ellis-Nowlin Trio; Mimic Four; Zeno, Jordan and Zeno; Reiff Brothers; Jenny Conchas.

Keith and Proctor's 125th Street.

Paul McAllister and company in Jean of Gascony; Six English Rockers; Edwin Stevens; Holcombe, Curtis and company; Loney Haskell; Coakley and McBride; Carter, Taylor and company; Smith and Harris; Two Johns.

Hammerstein's Paradise Gardens.

Barnold's dogs and monkeys; Willie Pantzer Troupe; That Quartette; Cremation; Gus Edwards' School Boys and Girls; Collins and Hart; Rice and Prevost; The Sunny South; The Four Avolos; Camille Trio; Hale and Corbin.

Alhambra.

Henry E. Dixey and company; Rose De Haven Septette; Tate's Motoring; Barton and Ashley; Smith and Campbell; Kitabanzai Troupe; Welch, Mealy and Montrose; La Belle Blanche; The Spillers.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—There is not much doubt about the popularity of a player when she can draw a crowd such as filled this house on Friday afternoon last, when the meanest weather of this particularly mean Spring was on tap. Eva Tanguay was the magnet that caused the East Siders to turn out in force under such discouraging conditions, and the reception she was given on her entrance showed that the great majority had come on purpose to see her. The weather did not dampen Miss Tanguay's spirits in the least; in fact, she seemed to express by her actions a desire to lift the spectators out of the depression that the rain had soaked into them, and she succeeded admirably. After the first verse of her first song, "I Don't Care," there was a spontaneous burst of applause, and after that the sparkling little bundle of nerves and good humor had everything her own way. When she was almost exhausted she begged off with a few words of thanks and skipped into the wings, leaving a recollection of fifteen minutes of sunshine that made everybody think that Spring had really come at last. Julie Ring and company presented for the first time here a new comedy sketch, called Two A.M., written for Miss Ring by Ned Nye and Bob Bly. The scene is laid in the room of Jack Bonner, a student in a college in which persons of both sexes are being educated. Kitty Kitchem, a co-ed, wanders into the room by mistake and is in danger of being discovered by one of the professors, who is very near-sighted. She slips on a bath robe, puts a cap on her head, and succeeds in fooling the man of letters. Bonner enters and holds quite a long conversation with Kitty before he discovers that she is a girl. He pours out several big drinks of whiskey, which of course she throws into a convenient cuspidor. When Kitty's sex is discovered by Jack there are mutual explanations and he provides her with a suit of clothes in which she makes her escape, promising that the acquaintance will be kept up. The sketch is cleverly strung together, and with the exception of one broad line that might be omitted is very amusing. There is a good deal of action and the fun is kept going at a lively rate. Miss Ring's work was smart and gingery, and she was capably assisted by John Adolfi as the college boy and Harry Lane as the professor. Viola De Costa and company also had a novelty in a sketch called In the Latin Quarter. The scene is laid in the apartments of Suzette, a model in the Latin Quarter of Paris, on the night of the students' ball. The act is a mixture of songs and fun and made a pleasing impression. The scenery and costumes are excellent and the act was splendidly staged by Jack Mason. Carroll Johnson and his sixteen assistants, with their special scenery, afforded twenty minutes of songs and dances of the Southland that met with decided approval. Flood Brothers made a big hit with their eccentric acrobatic work. Leo Carillo entertained with Chinese dialect stories, and Sue Smith, vocalist; Gallando, the clay modeler, and the pictures were also in the bill.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Camille D'Arville was the headliner, making her reappearance in vaudeville. She was not at her best, and there was not a very emphatic demand for her return after the customary number of songs had been sung. Her best offering was the "Drinking Song" from The Belle of London Town, which she sang with animation and a wealth of gesture. Walter E. Perkins presented The Man from Macy's, by Will M. Cressy and Ira Dodge. It is a farce of the sort in which Mr. Perkins appears to the best advantage, his quaint personality being well fitted to the role of the man dressmaker who gets into hot water by calling to fit a woman who has a jealous husband. The climax of the sketch is very happily arranged, and the curtain comes down with a roar. Norma Winslow and Guy Maynard assisted Mr. Perkins ably and helped in the decided success made by the act. The homely, old-fashioned humor of His Day Off, as presented by Harry and Kate Jackson, made a strong appeal, especially to the women. The skit deals with the adventures of a man who has taken a day off, and gets into all sorts of predicaments in trying to help his wife to run the house. The peeling of an onion, putting a quart of salt into the soup, sitting down on the dough board, and other trivial matters of the same sort made some of the people in the house laugh until the tears came. The Six English Rockers, headed by Nellie Florede, offered their elaborately staged and well costumed act with good results. Miss Florede's excellent singing and the startling climax in which the girls are whirled about in patent rocking chairs, are the features of the act. Hilarity was rampant during the act of Welch, Mealy and Montrose, who have a baseball travesty that is as funny as anything of the sort ever seen here. The stout comedian of the trio has a delivery that is as unctuous and far-reaching as that of George W. Monroe, and every time he spoke he brought down the house. Some good acrobatic work is also introduced, and the act as a whole is excellent. The Dillon Brothers scored from their opening song, "Father Kept on Doing It," to the dance with which their specialty ends. Leila Taylor, whose assistant now sings with her on the stage; Reiff Brothers, who dress well and dance superbly, and the motion pictures, showing "Lost in the Alps," were the other numbers.

KEITH AND PROCTOR'S 125TH STREET.—That the residents of Harlem are very loyal to their favorites was again amply proven last week, when the big Keith-Proctor house on East 125th Street was scarcely large enough to accommodate the throngs that gathered to welcome Paul McAllister into the field of vaudeville. Mr. McAllister has been playing in Harlem for several years, and when he recently resigned from the company at the Harlem Opera House there was a feeling of gloom among the patrons that was only dispelled when it was announced that the popular leading man would appear for several weeks at the vaudeville theatre down the street. It was as wise a move on the part of the management as the eight weeks' engagement of William J. Kelley, and before Mr. McAllister gets through Mr. Kelley will have to look to his laurels. On the opening night the enthusiasm ran so high that it was some time before the play could go on, and the same thing was repeated at every performance throughout the week. The System of Dr. Tarr, in which Frank Keenan scored so strongly at the Berkeley Lyceum a couple of seasons ago, was the vehicle chosen by Mr. McAllister for his vaudeville debut. When Mr. Keenan played the part he disguised himself with a bunch of long whiskers that reached almost to his waist, but Mr. McAllister, knowing that such a make-up would never do for him, allowed his visage to be seen without the hirsute adornments. The playlet is an odd sort of affair, but there is no doubt that it pleased the Harlem people. They did not stop to analyze it, but simply howled with joy at the tricks played by Dr. Tarr and Dr. Fether on the sanitarium authorities. Mr. McAllister was assisted by William J. Cullington, Joseph Rawley, Emerin Campbell, Robert S. Taber, John D. St. John, George Mustange and Frank Neville. Ye Colonial Septette scored with their fine musical act, An Olde Tyme Hallowe'en. Pat Rooney and Marion Bent made an emphatic success in The Busy Bell Boy. Mr. Rooney keeps on improving in his comedy work, and as for his dancing, it is beyond improvement. Miss Bent is a skillful terpsichorean artist and has a most engaging personality. Avery and Hart were well liked in their specialty, and La Petite Mignon offered some good imitations of stage celebrities. Le Roy and Woodford, with snappy conversation; La Veen and Cross, physical cultruists; Wilton Brothers, clever bar performers, and the pictures rounded out the programme.

KEITH AND PROCTOR'S UNION SQUARE.—Houdini continued his very successful engagement and proved one of the best drawing cards seen at the house this season. New York is such a big place that it is very difficult for a performer to make any kind of a sensation, but Houdini seems to have the knack of springing surprises on the public so frequently that the interest in his exploits never flags. The Nichols Sisters sang, laughed, talked, giggled and carried on in their own original, quaint, amusing way, and were amply rewarded with laughter and applause. Ever since they made their first appearance in vaudeville these clever young women have been in a field by themselves, and their act has never been successfully copied. There is a genuineness about their work that appeals to everybody, and last week they were notably successful, as New York has many Southerners in it during the Summer and a fair proportion of them found their way to the Union Square, and when the Nichols girls came on they got a very warm welcome. Mr. and Mrs. Allison in Minnie from Minnesota are always sure to score, Mrs. Allison's delineation of the Swedish servant being one of the most enjoyable characterizations in present-day vaudeville. Vinie Daly was well down toward the end of the bill, and paved the way pleasantly for the intensely amusing skit of Howard and North, who are natural comedians and clever entertainers. Happy Jack Gardner was as merry as ever, and his combination of comedy and music won him many new friends. Vera De Bassini sang some solos and wound up with an imitation of a violin that was well done. Martin Brothers extracted melody from their xylophones and Harry Jolson did a blackface monologue. Sophie Everett and company offered for the first time here a sketch called A House Warming, written by Carroll Fleming. The lines and situations are rather amusing, and the sketch was well presented by Miss Everett. Harvey F. Miller and Otto Hoffman. Miss Everett met with a serious accident on Monday evening and was forced to cancel the rest of the engagement. Elsie Faye and Bissett and Miller offered their smart singing and dancing act, and Charles and Nellie King, the La Belles and the pictures completed a good programme.

PASTOR'S.—Charley Harris, with his funny monologue, was a very entertaining headliner and was recalled many times. Charles B. Lawlor and his clever daughters were a special attraction in Mr. Lawlor's new skit, The Sidewalks of New York. It is a bright, entertaining melange, with some new songs that have the ring of popularity. Mr. Lawlor's work is always good and his two clever girls show constant improvement. In the new act special scenery is used that adds greatly to the effect. The Italian song in character was especially good, and the entire act was given the most cordial kind of a reception. The Yorke Comedy Four (O'Brien, Thorndike, Wells and De Groot) scored with melody and comedy. Tilly Santoy pleased in a series of male impersonations. Others in the interesting programme were Richy W. Craig, the clever musical comedian; Maxwell and Dudley, singers and dancers; Harlem Brothers, comedy acrobats; Will Rich and Flo Howard, singers and dancers; Osborne and Wallace, travesty artists; Adams and Guhl, comedians; O. M. Mitchell, ventriloquist; and Kelly and Adams, entertainers. The vitagraph scored with the latest pictures.

ALHAMBRA.—William Courtleigh and company scored one of the hits of the season in George V. Hobart's screamingly funny sketch, Peaches, which was fully reviewed in last week's MIRROR. Mr. Courtleigh's success was pronounced, and Richard Crolius rendered fine support as the slang slinger, Biff Donovan. Margaret Wycherly offered In Self-Defense, in which her versatility has full swing. She plays charmingly, and the development of the story of the play was watched with the greatest interest. Eddie Leonard and the Ward Brothers made a trio of exceptionally clever dancers, and with the assistance of several lively foot shakers, scored heavily in The Land of Cotton. The Dunedin Troupe of Cyclists created a sensation with their thrilling feats. Gaston and Greene were well received, as were Orth and Fern, who deserved a better place on the bill. Matt Keefe and Tony Pearl entertained delightfully with their singing and musical act, and Seymour and Hill won many hearty laughs with their eccentric work. Patsy Doyle monologued amusingly, and the vitagraph showed some interesting films.

HAMMERSTEIN'S PARADISE GARDENS.—The only novelty in the bill was the first presentation here of the cameraphone. It is a combination of the phonograph and motion picture machine, and opened and closed on Monday. The other numbers were Hale and Corbin, the clever banjoists; Cremation; Rice and Prevost; Barnold's dogs and monkeys (which have scored an emphatic success); Collins and Hart; Gus Edwards' School Boys and Girls; the Willy Pantzer Troupe; Camille Trio, and The Sunny South. Business was very large in spite of the weather, as the roof is inclosed and can be made cosy even on the stormiest nights. The daily matinees in the theatre were also well patronized.

CIRCLE.—Wine, Woman and Song continues to prosper, and the indications are that it will continue its run through the entire Summer.

HERRMANN'S NOTES FROM PARIS.

PARIS, June 4.

The theatrical season in Paris is almost at an end for this year, and now all the Summer places on the Champs Elysees have their doors open. The Marigny, Ambassadeurs, Alcazar d'Ete, and the Jardin de Paris are the principal places where there is always a big crowd and where you are sure to meet Americans. These music halls are beautifully illuminated and present a spectacular effect among the trees and flowers, and when the weather is a little warm there are no better places to spend an evening, as good performances are the rule.

The Casino d'Enghien les Bains (twenty-five minutes' ride from Paris) is also open; every hotel and apartment in the little town is already crowded. Many people spend the Summer there. They drink mineral water, go to the Casino to see the performance, and sometimes come back to Paris "broke," after playing the roulette or the *petits chevaux* (little horses). The Casino is a most picturesque place, built of rocks, and representing some grottos of the Hautes Pyrenees in France. The gambling room is in the same building as the theatre; so is the café and restaurant, and while the performance is going on the game is going on, too. I know something about it, as it cost me 500 francs in less than an hour. Magicians are no good at games of chance.

Paris with all its theatres is still building new ones. The latest is the Apollo, a beautiful music hall. When the performance is over all the orchestra seats revolve to make room for the dancers. It is exactly 11.30 P. M. when the "basculo" is in operation, the seats disappear like magic and a solid floor takes their place, upon which the joyous couples enthusiastically dance polkas, mazurkas and waltzes under the inspiration of a diabolical orchestra.

These are the last fifteen days at the Alhambra, before the regular closing of the season. There are always many American acts playing at this house. Lately Laskey and Rolfe's Fourteen Black Hussars were the headliners and left a very good impression among the Parisian audiences. As a rule American acts are always sure to make friends in the French capital. Mr. Neighbour, the local manager, is a fine gentleman and well liked by the performers.

We are just back from a tour through Belgium and Holland and were welcomed everywhere. Our tour was very successful, financially and artistically. This month we will tour all the principal cities of France and Italy. We have not performed in France for eleven years. There is no regular magic performance on this side, and it is quite an event for the European people.

We will return to America in August, as we will open in New York Sept. 2. I will bring with me a lot of new illusions never seen before on any stage, and one of them, the Diamonds' Queen, will be a real sensation. I have always accustomed my American friends to see some new tricks each year, and I shall not fail this season.

American managers have among the French people the reputation of being very far advanced in the theatrical business, as you will see by a notice that I read in a French dramatic paper, and that I will try to translate for you as well as I can. The notice reads as follows:

"An American theatre [no name is given] that did not make very good business, have had the excellent idea to advertise in the papers a little notice that a pretty girl (fair, with beautiful black eyes), and beside very wealthy, would show herself at each performance of the said theatre to select among the audience the young man, with or without wealth, that would please her the most to become her husband and be able to give her happiness. For a month the theatre was crowded to the doors, and the play, which was not a very good one, had one of the biggest booming."

Kind regards to all my friends.

LEON HERRMANN.

VOEGTLIN SUES CODY.

Arthur Voegtlin, the scenic artist, who devised and arranged The Great Train Robbery given at Luna Park, Coney Island, last Summer, applied last week, through former Judge Dittenhoefer, for an injunction to restrain Colonel William F. Cody (Buffalo Bill) from continuing to present a train robbing scene in his Wild West, pending a final hearing on the question as to whether Colonel Cody may present the scene without paying royalties to Mr. Voegtlin. Colonel Cody's counsel asserted that his client had secured the rights to use the scene and name from William T. Keogh, who owns a play with that title. The lawyer also maintained that Colonel Cody had had such a scene in mind for over twenty years. Judge Dittenhoefer argued that Mr. Voegtlin did not claim the exclusive right to the use of an engine and railway cars on a stage, but did claim that the idea of having a girl bandit flag the train was original and exclusively his property. Decision was reserved.

THE KEATONS WILL REST.

Joe, Myra, "Buster," "Jingles" and Louise Keaton, who are playing this week at Lakeview Park, Dayton, O., will at the close of their engagement proceed to their home at Perry, Okla., to enjoy a well earned rest of a few weeks prior to resuming work. They have had a long and strenuous season, full of incidents that would make a large book. During the early part of the season Joe and "Buster" played for a few months with the Fenberg Stock company. The rest of the family traveled along with them until late in the Fall, when Mrs. Keaton was forced to rest in expectation of the advent of little Louise, the youngest addition to the family circle. In due time Joe, Myra and "Buster" resumed their vaudeville dates and finished out the season successfully, in spite of several handicaps. They have a fine list of bookings for next season, and will lay in a good stock of health in Oklahoma during their vacation, so as to be ready to meet the demands of their admirers, whose name is legion.

ELEPHANT KILLS A BOY.

While the parade of Cole Brothers' Circus was passing up Main Street, in Buffalo, on June 10, an elephant called Ruth, which is about seventy years old, picked up a twelve-year-old Italian boy with her trunk, dashed him to the ground, and crushed his life out with her foot. Archie Dunlap, who has charge of the Cole elephants, was arrested, but was discharged later, as the District-Attorney, after examining several witnesses, decided that the circus people had not been criminally negligent. Owing to the excitement attending the affair the body of the boy was not identified until over 2,000 people had viewed the remains in the Morgue. The lad's mother recognized the body seven hours after his death. Cole Brothers announced that the elephant, which was valued at $5,000, would be put to death. She had been with the circus for seventeen years and this is said to have been her first exhibition of bad temper.

ANNA DOHERTY-INMAN A MOTHER.

Mrs. William A. Inman, professionally known as Anna Doherty, of the Doherty Sisters, presented her husband with a fine baby boy on June 15, and at last reports the mother and child were doing splendidly. Mrs. Inman is the effervescent and gingery member of the Doherty Sisters' team, and her pleasant manners and merry disposition have made her many friends in and out of the profession who will be glad to learn of her new happiness. Mr. Inman, who is also well known in vaudeville, has been kept busy receiving congratulations.

RICHARD F. STALEY'S MINING COMPANY.

Richard F. Staley, one of the best known headliners in vaudeville, has gone into the mining business and is promoting the Ontario Humming Bird Mining Company, with offices in the Knickerbocker Annex, Room 232. Mr. Staley invites his friends in and out of the profession to take stock with him in the enterprise, pledging his word that every dollar they invest will be used for honest development. He is confident that the property is very valuable, and has already put $10,000 of his own money into the enterprise.

THIS GIRL CANNOT LAUGH.

Oscar Hammerstein is nothing if not original. He delights in the unconventional, and nothing gives him greater pleasure than to discover something that has escaped the notice of his rivals and make a sensation of it. Last year he found a female baritone at Coney Island named Flossie Crane, dubbed her "The Girl from Coney Island," and advertised her like a circus. Curiosity was aroused, and people flocked to hear the deep-chest tones of Flossie, who played a long engagement on the roof and was in a fair way to make a fortune when she suddenly lapsed into the obscurity from which Mr. Hammerstein had lifted her. The impresario's "find" this year is a girl called "Sober Sue," who has been on exhibition in Philadelphia and who is boldly advertised as coming "direct from Bradenburgh's Museum, Ninth and Arch Streets, Philadelphia." Mr. Hammerstein might have shipped her to Europe and brought her back with an imaginary London indorsement, but he preferred to risk the terrible Philadelphia truth, and so "Sober Sue" will make her bow to New Yorkers next week at the Paradise Gardens, with nothing but the good opinion of the Quakers upon which the press agent can build fanciful tales. Her special talent consists in an inability to laugh or smile, even at the jokes of monologists and the antics of comic opera comedians. She will not appear on the stage, but will have a little platform on which she may be seen and talked to by all wits, jokers, punsters, story tellers, cut-ups and comedians generally. A prize of $100 in gold will be given to any one that can make her laugh or even smile. Marshall P. Wilder has promised to do his best to win the $100, and all the other men who earn their livings by making others laugh will have an opportunity to get a little cigar money if they can make "Sober Sue" change her stolid expression even for a second.

OPENING OF MADISON SQUARE ROOF.

The Madison Square Roof-Garden will open its season Saturday night, June 22, with The Maid and the Millionaire, a musical, farcical mixture by Frederic Chapin, whose name is new as a maker of Summer entertainment for New Yorkers. Mortimer M. Theise, under whose direction the production is being made, while not expecting to duplicate the success of his Wine, Woman and Song, has given The Maid and the Millionaire a lavish production and has engaged a capable company of fun-makers, including Toma Hanlon, Maude Alice Kelley, Mildred Morton, Lilla Brennan, Lily Hart, Charles Burke, Fred Wyckoff, John C. Hart, Albert Davis, Harry Linkey, and Ed Morton. The roof is under the management of Mortimer M. Theise and Henry Pincus.

SOPHIE EVERETT INJURED.

Sophie Everett, who opened last week at the Union Square Theatre in a sketch called A House Warming, met with a serious accident during the performance on Monday night that compelled the cancellation of the rest of the engagement and will force Miss Everett to take a long rest. A ladder on which she was standing during one of the scenes in the play fell and the actress sustained injuries consisting of a fracture of the shoulder bone and the breaking of her right arm. She was removed to her home at 261 West 128th Street.

THE BOY WAS SURPRISED.

An old mortar formerly used in a sensational act in Barnum's Circus, which was on the lawn of George L. Britton in South Norwalk, Conn., went off unexpectedly one day last week while some boys were playing with it. The mortar contains a powerful spring that used to force the performer from the ground to the top of the tent, and it appears that the boys touched off the mechanism while one of them was in the mortar. He made a very sudden ascent and landed in the branches of an apple tree fifty feet distant. He was badly shaken up and will be laid up for some time.

HOPE BOOTH HAS TWO PLAYS.

Hope Booth will open on the Klaw and Erlanger Circuit in September, and is booked ahead for six months. She has two comedies by George M. Cohan. The Little Blonde Lady, in which she scored last season, and a new one called The Manicure Girl. She has engaged for her support Charles De Land and Henry Garron. The playlets will be rehearsed by Mr. Cohan. Some of Miss Booth's contracts call for two consecutive weeks at the same house, and will be enabled to give the patrons a change each week. Her wardrobe will be elaborate and will include some stunning Parisian gowns.

KING PRESENTS SKETCH BY HOWARD.

Emmett C. King appeared at the Fifth Avenue Theatre on Sunday afternoon and evening in a one-act play by Bronson Howard, entitled Two Gloves and Two Kisses. The little play is based on an incident in Mr. Howard's comedy, One of Our Girls, which was successfully played several years ago by Helen Dauvray at the old Lyceum Theatre, with E. H. Sothern as her leading man. Mr. King's work in the play on Sunday was of a high order of excellence, and he was ably supported by Katherine Mulking and Wadsworth Harris.

BARNOLD CAN IDENTIFY HIS DOGS.

C. B. Barnold, whose dogs and monkeys have made one of the hits of the season at Hammerstein's, has adopted the plan of marking his animals with tiny tattoo marks on their bodies, so that in case any of them are stolen he can easily identify them. The marks are so small that. Barnold says, nobody can locate them but himself. The dog that simulates intoxication is the most valuable in the troupe, and as his loss would be irreparable, Mr. Barnold has made assurance in his case doubly sure by branding him in two places.

REDECORATING THE VICTORIA.

The interior of Hammerstein's Victoria Theatre is being redecorated on the installment plan. As there is a matinee every day the painters are obliged to do most of their work at night. Immediately after the last act is over every afternoon several artists start to work and remain on the job through the night. For the past week they have been painting the ceiling from scaffolds slung from holes above, the ropes being fastened to beams. The house needed overhauling badly, and in a short time it will be in fine order.

KENNEDY IS BUSY.

Clayton Kennedy has just finished a new Western sketch for Roberts, Hayes and Roberts, which they will produce next season, and is also under contract to furnish a new act for Carlin and Otto and a monologue and special songs for Thomas Q. Seabrooke. He is also working on a musical comedy in conjunction with John Harding, musical director of Rogers Brothers' company. Kennedy and Rooney will resume work in vaudeville on Sept. 2, and will spend the Summer cruising on their motor boat, the *Mattie*. They will visit Jamestown on June 29, and will go as far South as Florida.

MILTON NOBLES HAS NEW SKETCH.

An original farce by Milton Nobles will be presented at Tony Pastor's Theatre during the week commencing Monday, June 24. It is called Fads and Fancies, and will be cast as follows: Jefferson Potter, a banker with a fad for clean politics, Edward A. Locke; Rose, his daughter, with a fad for harmless flirtations, Dolly Nobles; Mary Ann Cahoe, whose fad is poetry, St. George Hussey; Tom Knowall, with an active fancy but no fads, Milton Nobles. The scene is laid in Jefferson Potter's library at Jonesboro, N. J.

PERCY WILLIAMS IN PARIS.

Percy G. Williams was in Paris a few days ago and was reported to be extremely busy looking for new acts for next season. Since his arrival in Europe Mr. Williams has seen over 200 acts and has selected a number of the best for the theatres booked by the United Offices. Of course Mr. Williams has met the artist who thinks that $1,000 bills grow on the trees in Central Park, and even he was astounded but not flabbergasted by the demands of $75 performers who asked $500 a week to come to America. Those who know Mr. Williams can see the position his cigar assumed as he listened to their "dreams" and the affable smile with which he declined to hand over contracts. The people he has engaged will get big salaries, but they will be worth whatever they get, as Mr. Williams has very seldom been a buyer of "gold bricks." He has been fooled once or twice, but the acts were engaged without having been personally inspected by "the man from Brooklyn," who has taught some of the older managers some things about vaudeville that they had never suspected.

LASKY, ROLFE AND COMPANY DISSOLVE.

The firm of Lasky, Rolfe and Company was dissolved on Thursday last by mutual consent. Benjamin A. Rolfe withdrew, selling his interest to Henry B. Harris and Jesse L. Lasky. The result of the separation will be that there will be two producing firms hereafter instead of one. Mr. Lasky and Mr. Harris have formed a company to be known as Jesse L. Lasky and Company, with Mr. Harris as president, and Mr. Rolfe will pursue his way alone. He will retain control of Ye Colonial Septette and the Immensaphone, and the Lasky firm will have the Pianophiends, the Stunning Grenadiers, the Military Octette, the Lasky Quintette, and the Fourteen Black Hussars. The new Lasky acts for next season are Crusoe's Isle, with Rogers and Deely, which will open July 22, at Newport, and A Night on a Houseboat, which will be an elaborate musical offering. Alice Lockwood has been signed for a long term, and will be featured in a special act. Mr. Rolfe also has several novelties in preparation.

BENEFIT FOR WELLINGTON.

Eugene Wellington, familiarly known as "Genial Gene," is lying ill with a stroke of paralysis at his home, 104 West Sixty-first Street, this city. This news will come as a shock to his many friends in the profession. Mr. Wellington was for two years manager of the Gotham Theatre, this city, and for several years was a road manager for prominent attractions, and also, as a side issue during the Summer was connected with many prominent bookmakers on the Eastern tracks. His many friends in this city, unknown to him, are arranging a benefit and ball, to take place at Terrace Garden, Fifty-eighth Street and Lexington Avenue, on Sunday, June 30. A number of prominent headliners in the vaudeville world have volunteered, and Maurice Levi's orchestra will furnish the music. Tickets will be $1, and those wishing to subscribe may address George H. Harris, room 601, Times Building, care of the National Printing Company. It is hoped that enough money will be raised to care for Mr. Wellington until he recovers. James J. Armstrong will have the direction of the stage.

LEIPSIC ENTERTAINS KINGS AND QUEENS.

Nate Leipsic, the American conjuror who recently won a gold medal for puzzling his fellow magicians, enjoyed a special honor last week in London, when he was summoned to Buckingham Palace to entertain the royal family of Denmark. Those who watched the deft Leipsic fingers were the Kings and Queens of England and Denmark, the Prince and Princess of Wales, the Duke and Duchess of Connaught and other notables. He fooled them as easily as if they were ordinary vaudeville patrons, and in response to their requests for more tricks, after he had finished his regular programme, he cheerfully "obliged." The performance was originally arranged to last half an hour, but their majesties were so taken with the tricks and were so eager to see more of them that two solid hours were consumed. Mr. Leipsic will probably soon be sporting some new jeweled scarf pins and rings, as royal folk usually send little souvenirs to those who give them entertainment out of the ordinary.

KEENEY GETS HYDE AND BEHMAN'S.

Frank A. Keeney, the Brooklyn vaudeville manager who is the only man who has ever been able to make the old Criterion in upper Fulton Street pay, will try his luck next season with a downtown house. He has taken a lease of Hyde and Behman's, and will continue the policy of high class vaudeville established by the old firm. It was expected that Hyde and Behman would use their theatre for burlesque next season, as their Grand Opera House will be the Klaw and Erlanger vaudeville house in Brooklyn, but an experiment of one week of burlesque at the close of the season proved that that form of entertainment would not do. Brooklyn is in for a surfeit of vaudeville next season.

NEW HOUSE FOR PHILADELPHIA.

It was announced last week that Samuel F. Nixon will build a million-dollar vaudeville theatre and roof garden on an $80,000 site on Callowhill Street, along the Parkway. The plans are being prepared by Marshall and Fox, of Chicago, who designed the Nixon in Pittsburgh and the Edwin Forrest Theatre now building in Philadelphia. The house will seat 2,000, and will depart in many ways from the conventional. The balcony will be laid out like an Italian village, and instead of seats and boxes there will be small cottages, from the windows of which spectators can view the performance.

M. B. LEAVITT SAILS.

M. B. Leavitt sailed for Europe last week on the *St. Louis* of the American Line and will visit London, Paris, Madrid, Barcelona and many other cities before he returns to New York on Aug. 10. Before leaving Mr. Leavitt announced that he had some very important business on hand and will make some announcements of a startling nature upon his return in reference to important engagements he expects to make during his tour.

COLUMBIA COMPANY HOLDS DRAWING.

The annual drawing of the Columbia Amusement Company was held last week. It was announced at the meeting that four new theatres will be added to the circuit next season. They are located in Washington, Toronto, Montreal, and Louisville. This will make thirty-six houses in all, and it is expected that by Jan. 1 next theatres in Chicago and Columbus will be opened.

VAUDEVILLE AT BALTIMORE ACADEMY.

The Academy of Music in Baltimore will be a vaudeville house next season on the Klaw and Erlanger Circuit. The announcement was made by Morris J. Lehmayer, manager of the Academy, after a conference with Nixon and Zimmerman, the lessees. The season will open early in August.

VAUDEVILLE JOTTINGS.

Luna Park, Chicago's big resort on the Southwest Side, is now firmly established as one of the city's amusement institutions. The Dockendorf Troupe of Female Russian Vocalists and Dancers, Reckless Roy, the aeronaut, and Maud Berri appearing with Thavius Band, are the big attractions. June 15 was Odd Fellows' Day, when over 90,000 persons visited the resort. F. C. Cooper has been appointed as press agent, and L. I. Montague advertising agent, by Manager Lauterstein.

The soloists have all been engaged by Manager Rieby for the West Minstrels, and this organization will have a splendid singing corps. The headliner will again be the remarkable male soprano, whose wonderfully pure and clear voice was praised in all parts of the country last season, Roswell J. Wright. The others are: Lloyd Bullet, baritone; William Renaud, basso; Cantwell McGee, tenor. The Battle ship Four, comedy quartette, and Cameron and Toledo in their operatic pantomime. The Enchanted Grotto, will also be musical features of the performance, while great care has been exercised in picking high-class musicians for the band and orchestra. Mr. Rieby is at Hillsdale, Mich., for the Summer.

Lizzie Evans was granted an absolute divorce from Harry Mills, in Chicago, Ill., June 11.

Frederick E. Mortimer is managing the Cameraphone Theatre in White City, at Savin Rock, Conn.

Newell and Niblo will return to Europe on the "Cocunia," of the Cunard Line, July 2, and will open at Leeds July 15. They will play in Paris the entire month of September, and will go into Germany during the Winter.

John W. World and Mindell Kingston were the headliners of a bill containing several well-known names at the Orpheum in Boston last week. Their names were heavily featured in the newspaper advertisements and billing matter.

As dramatic acts are in demand for vaudeville, Harry L. Webb, who is at present doing a blackface monologue, which is meeting with success over the Western Vaudeville Association's time, has secured three one-act plays, which he intends to produce in vaudeville the coming season. The acts require from two to four people, and special scenery and effects will be carried for one of the sketches.

Kathryn Bartlett, who for the last four years has been prominent in the Lederer productions, will produce his new singing monologue, including songs, dances and imitations, at Atlantic City next week.

L. B. Cool, formerly manager of the destroyed Lyric Theatre at Altoona, Pa., has accepted the management of the new Majestic Theatre, being built in Johnstown, Pa. He is at present in New York booking acts for next season. The house will be devoted to high-class vaudeville, and is being booked through the United Booking offices.

A party, consisting of Wentworth and Vesta, Mrs. Baxter, and Miss Collins, performers playing J. W. Gorman's Massabesic Lake Theatre, at Manchester, N. H., went fishing on June 15. During the trip a black bass, weighing three and one-half pounds, was caught by Mrs. Baxter, and she now holds the big fish record of the lake. The fish was weighed in the presence of Mr. Burke, postmaster of Massabesic; Mr. Mack, manager of the theatre; Neff and Miller, Joe Keno, and his partner, and several of the citizens of the village, and the facts were duly recorded.

New York orphans, to the number of 3,000, were taken to Coney Island one day last week, and enjoyed all the attractions of the great resort.

Jane Addams, the settlement-worker, has made plans to open a 5-cent theatre in Chicago, in which only the best moving pictures will be shown. There has been a strong agitation in Chicago against the very cheap theatres, on account of the evil nature of some of the films, and Miss Addams' enterprise is intended to give the poor people a taste for better things.

Prince and Princess de Broglie, who were discovered by Percy G. Williams, have been notified by the police that they will not be allowed to fill their engagement at the Nouveau Cirque, Paris. Powerful influence was brought to bear on the Prefect of Police, and he issued the order forbidding the appearance of the royal couple.

Bolossy Kiralfy's big spectacle Pocahontas will be produced at the Kiralfy Hippodrome in Norfolk, Va., on June 22.

Poli's Theatre in Waterbury, Conn., which has been leased for the Summer by the Acme Vaudeville co. of New York, was opened yesterday with a bill including Hayland and Thornton, Watts and Grant, the Drury Lane co. in A Forced Rehearsal, and Lew Welch. There are stock cos. at all the rest of the Poli houses.

Julius Cahn intends to present vaudeville bills regularly at Salem and Fall River, Mass., next season and at Portland, Me., and Lawrence, Mass., will give three nights of vaudeville and three nights of comedy and drama.

Alfred Varsha, a new tenor, made his debut at the Union Square Theatre on Sunday, and was well received. He started in life in a varnish factory, then became a porter in a cigar factory, and finally became a lumber scaler and timekeeper. Singing in East Side cafes he made friends, who helped him to five years' study of music here. He is said to be looking for operatic honors.

Maude Lambert sailed for London on Saturday on the "Westerland" from Philadelphia, and will visit England, Ireland and Scotland. Miss Lambert expects to make arrangements in London for an engagement in South Africa for next Summer for herself and Billy S. Clifford. Both Clifford and Miss Lambert will play the Klaw and Erlanger time next season.

Robert Grau will make another attempt to interest the people of the lower East Side in vaudeville, and is engaging acts for the reopening of Adler's Grand Street Theatre on Sunday, June 23.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Musical—Park, Sharon, Pa., 17-22.
Adams and White—Lakeview Park, Terre Haute, Ind., 17-22.
Addison and Livingston—Lyric, Ft. Worth, Tex., 17-22.
Adelman Trio—Empire, London, Eng., June 1-Aug. 12.
Adelyn—Lakeside Park, Dayton, O., 17-22.
Ahearn, Charles—Trocadero, Phila., 17-22.
Ah Ling Foo—Glen Haven Park, Rochester, N. Y., 17-22.
Akoumine, Sophie—Brighton Beach, N. Y., 15-22.
Alarcon Trio—Maj., Sandusky, O., 17-22.
Albert Sisters—Cook's, Evansville, Ind., 17-22.
Albertys, Two—Keith's, Phila., 17-22.
Albdons, The—Crystal, Anderson, Ind., 17-22.
Alburtus and Millar—Hippodrome, Brixton, Eng., 17-21.
Aldo and Vanneson—Circo Bel, Mexico City, Mex., April 1-June 29.
Alfarabi, Isadi—Spring Grove Park, Springfield, O., 9-15.
Allen, Searl and Violet—K. and P. Union Sq., 17-22.
Allen and Keeley—Howard, Boston, 17-22.
Allyn, Amy—Lubin's, Balto., 10-22.
Almont and Dumont—Orph., Boston, 17-22.
Alpha Trio—Hanover Park, Meriden, Conn., 17-22.
Alvin Brothers—Spring Bank Park, London, Ont., 17-22.
American Newsboys' Quartette—Bijou, Jackson, Mich., 17-22.
Ames and Feathers—Wonderland, Indianapolis, 17-22.
Anderson and Reynolds—Orph., Lima, O., 17-22, Orph., Newark, O., 24-29.
A Night in an English Music Hall—Jardin de Paris, N. Y., 10-22.
Antrim and Peters—Lake Michigan Park, Muskegon, Mich., 10-22.
Apdale's Animals—Britannia-on-Bay, Ottawa, Ont., 17-22, Hanlon's Point, Toronto, 24-29.
Arden and Abel—Keith's, Columbus, 17-22, Olympic, Chgo., 24-29.
Armond, Grace—Lyric, Terre Haute, Ind., 17-22.
Armstrong, James—Hillside Park, Newark, N. J., 17-22.
Armstrong and Clark—Farm, Toledo, 16-22.
Arnold and Artie—Lyric, S. McAllister, I. T., 17-22.
Arnoldo's Animals—Proctor's, Newark, N. J., 17-22.
At the White House—Grand, Pittsburgh, 24-29.
Atlas Quartette—Henderson's, Coney Island, 17-22.
Austins, Tossing—Hippodrome, Glasgow, Scot., 17-22, Empire, Birmingham, Eng., 24-29, Pavilion, Southport, Eng., July 1-6, Central Pier, Morecambe, Eng., 8-13.
Avery and Hart—K. and P. Jersey City, 17-22.
Avolos Four—Hammerstein's Roof, N. Y., 17-22.
Avon Four—K. and P. 23d St., 17-22.
Bailey and Pickett—Atlantic City, N. J., 17-22.
Baker Troupe—Bell, Oakland, Cal., 17-22, O. H. Stockton, Cal., 24-29.
Banks and Newton—Electric Park, Balto., 17-22.
Banwards, Six—Golden City, Canarsie, L. I., 10-22.
Barlehen Quartette—Keith's, Boston, 10-22.
Barlow, Wickes and Reed—Olympic, Bellaire, O., 17-22.
Barnes and Edwins—Crystal, Denver, 17-22.
Barnold's Animals—Hammerstein's Roof, N. Y., 3-22.
Barry and Wolford—Harlem Park, Rockford, Ill., 17-22.
Bartell and Garfield—Findlay, Findlay, O., 17-22.
Bartlett, Gorman and Bartlett—Hazel Park, Hazleton, Pa., 17-22.
Barton and Ashley—Alhambra, N. Y., 17-22.
Batchelor and Bushkirk—Atlantic Garden, N. Y., 17-22.
Bates, Louie—Star, Turtle Creek, Pa., 17-22.
Beasy's Cats—Keith's, Columbus, 17-22.
Beaumont, Nellie—Chestnut St., Phila., 17-22.
Bedin, Donat—Farm, Toledo, 16-22.
Beecher and Maye—Hippodrome, Pittsburgh, 17-22.
Bell, Crystal—Orph., Chillicothe, O., 17-22, Grand, Newport, Ky., 24-29.
Bellclaire Brothers—Orph., Boston, 10-22.
Belles, La—Proctor's, Newark, N. J., 17-22.
Bellong Brothers—Keith's, Cleveland, 17-22.
Bellman and Moore—Keith's, Phila., 17-22, Cook's, Rochester, N. Y., 24-29.
Belmont, Belle—Park, Leavenworth, Kan., 16-22, Lyric, Lincoln, Neb., 23-29.
Bender and Earl—Keith's, Columbus, 16-22.
Bennett and Sterling—Vaudeville, Turtle Creek, Pa., 17-22.
Bennett Sisters—Bell, Oakland, Cal., 17-22.

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Bernard and Vidocq—Bijou, Anderson, Ind., 17-22.
Berner's Manikins—Maj., Chgo., 17-22.
Bernice—Bijou, Battle Creek, Mich., 17-22.
Berri, Mabel—Luna Park, Chgo., 16-22.
Bertram, Helen—Lyceum, Rochester, N. Y., 17-22.
Beyer and Johnson—Wildwood Park, St. Paul, 16-22.
Big City Quartette—K. and P. Union Sq., 17-22. Proctor's, Newark, N. J., 24-29.
Bishop, Blanche—Pastor's, N. Y., 17-22.
Bissett and Miller—K. and P. 23d St., 17-22.
Bissonette and Newman—Coney Island, Cinti., 9-22.
Black Hussars, Fourteen—Empire, Manchester, Eng., 17-22, Empire, Leeds, Eng., 24-29, Olympia, Liverpool, Eng., July 1-6, Empire, Sheppard's Bush, 8-13, Hippodrome, London, Eng., 15-Sept. 7.
Blake, Daisy—Brighton Beach, N. Y., 15-22.
Blanche, La Belle—Alhambra, N. Y., 17-22.
Blaney, H. F.—Kennywood Park, Pittsburgh, 17-22.
Blessing, Mr. and Mrs.—Olympic, Springfield, Ill., 17-22.
Bob and Tip—Howard, Boston, 17-22.
Bocker and Booker—A. and S., Boston, 17-22.
Bootblack Quartette—Orph., 'Frisco, 10-22.
Bowen and Lina—Electric Park, Newark, N. J., 17-22.
Bowers, Walters and Crooker—Cook's, Rochester, N. Y., 17-22. K. and P. Union Sq., 24-29.
Bowman, Frank—Keith's, Boston, 17-22.
Boyd and Knowles—Novelty, San Jose, Cal., 17-22.
Bradley and Davis—Bijou, Winnipeg, Man., 17-22.
Bradshaw, Chas. H.—K. and P. 58th St., 17-22.
Brady and Mahoney—Keith's, Boston, 17-22.
Brittons, The—Keith's, Columbus, 16-22.
Brooks and Jeanette—Hanover Park, Meriden, Conn., 17-22.
Brooks and Vedder—Empire, 'Frisco, 10-July 27.
Brown and Wright—Electric Park, Newark, N. J., 17-22.
Brown and Wilmot—White City, Springfield, Mo., 17-22.
Bulger, Harry—Nixon, Pittsburgh, 17-22.
Burkes, Juggling—Keith's, Phila., 17-22.
Burns Trio—Maj., Chgo., 17-22.
Burns-Morris—Star, Seattle, Wash., 17-22.
Burress, William—Lyceum, Rochester, N. Y., 17-22.
Busch Family—Lyric, Webb City, Mo., 16-22. Lyric, Parsons, Kan., 24-29.
Bush and Elliott—Park, La Salle, Ill., 16-22.
Byrd and Vance—Olympic, S. Bend, Ind., 17-22. Airdome, Terre Haute, Ind., 24-29.
Cameron and Flanagan—Winona Beach, Bay City, Mich., 17-22, Riverside Park, Saginaw, Mich., 24-29.
Campbell and Cully—Crystal, Elkhart, Ind., 17-22.
Camille Trio, Les—Hammerstein's Roof, N. Y., 17-22.
Cardona—Bijou, Lansing, Mich., 17-22.
Carita—Chester Park, Cinti., 16-22.
Carl Brothers—Lyric, San Antonio, Tex., 17-22.
Carlo's Dogs and Monkeys—Spring Grove, Springfield, O., 16-22.
Carol Sisters—Grand Forks, N. D., 16-22.
Carlton Sisters—Victoria Garden, Montreal, 17-22.
Caron and Farnum—Norumbega Park, Boston, 17-22.
Carroll and Clarke—Montgomery Park, Quebec, Que., 17-22.
Carroll, Joe—Carnival Park, Leavenworth, Kan., 16-22.
Carter and Taylor—K. and P. 125th St., 17-22.
Cartmell and Harris—Grand, Pittsburgh, 17-22.
Casper and Clark—Freebody Park, Fall River, Mass., 17-22.
Cates, Four—Lubin's, Balto., 17-22.
Cavana—Family, Butte, Mont., 16-22.
Chadwick Trio—Orph., Boston, 17-22.
Chapin, Benjamin—Grand, Pittsburgh, 24-29.
Chefalo and Capretta—Victoria Garden, Montreal, 17-22.
Chester, Mlle.—Park, Ft. Wayne, Ind., 17-22.
Christmas on the Island—Grand, Pittsburgh, 16-22. Valentine, Toledo, 24-29.
Christopher, Chris.—O. H., Concaut, O., 17-22, Family, Erie, Pa., 24-29.
Christy, Wayne G.—Electric Park, Excelsior Springs, Mo., 16-22.
Clark, Georgiana—Grand, Bellingham, Wash., 17-22.
Clark, John F.—Glen Haven Park, Rochester, N. Y., 17-22.
Clarke, Bergman and Mahoney—Keith's, Phila., 17-22.
Clarke and Temple—Bijou, Battle Creek, Mich., 17-22, Bijou, Jackson, Mich., 24-29.
Claus and Radcliffe—O. H., Aberdeen, S. D., 17-22.
Clayton, Una—Pastor's, N. Y., 17-22.
Clermonte, Frank and Etta—Empire, Leeds, Eng., 17-22, Empire, Manchester, Eng., 24-29, Olympia, Liverpool, Eng., July 1-6, Empire, Hackney, Eng., 8-13.
Clown, Cassels and Bonzai—Henderson's, Coney Island, 10-15.
Cleveland, Claude and Marion—Crescent Gardens, Revere Beach, Mass., 17-22, Bijou, New London, Conn., 24-29.
Clifford, Dave—Switzer's, Morgantown, W. Va., 17-22, Star, Homestead, Pa., 24-29.
Clifford and Hall—Pastor's, N. Y., 17-22.
Clinton and Jerome—Temple, Detroit, 17-22.
Coakley and McBride—K. and P. 125th St., 17-22. Proctor's, Newark, N. J., 24-29.
COHAN, JOSEPHINE—South Africa, June 15—indefinite.
Cohen, Musical—Crystal, Goshen, Ind., 17-22.
Colonial Soprette, Ye—Keith's, Phila., 17-22.
Collins and Brown—Oakford Park, Greensburg, Pa., 17-22. Nixon, Pittsburgh, 24-29.
Collins and Hart—Hammerstein's Roof, N. Y., 3-22.
Columbians, Five—Spring Grove, Springfield, O., 16-22.
Comiques, Four—Henderson's, Coney Island, 17-22.
Conners and Albert—Chester Park, Cinti., 17-22.
Conchas, Jenny—K. and P. 58th St., 17-22. Proctor's, Newark, N. J., 24-29.
Cook Brothers—Grand, Pittsburgh, 17-22.
Cornella and Eddy—Brighton Beach, N. Y., 15-22.
Corro and Corro—Star, Latrobe, Pa., 17-22.
Courtleigh, William—K. and P. 23rd St., 17-22. Keith's, Phila., 24-29.
Cratas, The—Electric Park, Balto., 17-22.
Craine, Long and Craine—Idlewood Park, Ashtabula, O., 16-22.
Crawford and Delaney—Park, Punxsatawney, Pa., 17-22.
Cree, Jessica—Maj., Chgo., 17-22.
Cremation—Hammerstein's Roof-Garden, N. Y., 3-22.
Cree—Crystal, Logansport, Ind., 17-22.
Cunningham, Bob and Daisy—Orph., Springfield, O., 17-22.
Cunningham and Smith—Park, Ashland, Pa., 17-22.
Curson Sisters—Dominion Park, Montreal, 16-22.
Dagwell, Auris—Cook's, Rochester, N. Y., 24-29.
Daly, Vinie—Keith's, Boston, 17-22.
Dancing Daisies, The—Forest Park, St. Louis, 16-22.
Dankmar-Schiller Troupe—Euclid O. H., Cleveland, 17-22.
D'Arville, Camille—Grand, Pittsburgh, 17-22. Keith's, Phila., 24-29.
Davenport, Harry, and Phyllis Rankin—Keith's, Cleveland, 17-22, Temple, Detroit, 24-29.
Davey and Phillips—Bijou, La Crosse, Wis., 17-22.
Davids and Walker—Brighton Beach, N. Y., 15-22.
Dazie, Mlle.—Jardin de Paris, N. Y. Theatre, 3-22.
De Butz and Brother—Mannion's, St. Louis, 16-22.
De Camo, Charles—Keewahdin Park, Port Huron, Mich., 17-22.
De Costa, Viola—Orph., Boston, 17-22.
De Haven Sextette—Alhambra, N. Y., 17-22.
De Hollis and Valora—Bijou, Kensington, Ill., 17-22.
De Macos, The—Harter's O. H., Wabash, Ind., 17-22.
De Mantha, Mme.—Sohmer Park, Montreal, May 27-22.
De Onzo and McDonald—Maj., Chgo., 17-22.
De Renzo and Ladue—Wonderland, Milwaukee, 17-22. Wonderland, Minneapolis, 23-29.
De Velde and Zelda—Brookside Park, Athol, Mass., 17-22.
De Vilbiss, The—Coney Island, Cinti., 16-22.
De Voy, Emmett—Cook's, Rochester, N. Y., 17-22.
Deane, Sidney—Grand, Pittsburgh, 17-22. Valentine, Toledo, 24-29.
Deery and Francis—Family, Butte, Mont., 17-22.
Delmore and Darrell—Grand, Portland, Ore., 17-22.
Delmore and Lee—Euclid O. H., Cleveland, 17-22.
Demarest's Equestrians—Hillside Park, Newark, N. J., May 27—indefinite.
Denning, Joe—Lake Massabesic, Manchester, N. H.
Deane Trio—K. and P. Union Sq., 17-22.
D'Orsay, Lawrance—Keith's, Boston, 17-22.
Devean, Hubert—Excelsior Springs, Kan., 17-22, Electric, Waterloo, Ia., 24-29.
Devlin and Elwood—Bijou, Appleton, Wis., 17-22. Bijou, Green Bay, Wis., 24-29.
Dierickx Brothers—Gran Circo Bell, Mexico City, Mex.—indefinite.
Dillon Brothers—Keith's, Phila., 17-22.
Dixey, Henry E.—Alhambra, N. Y., 17-22.
Dixon Brothers—Winona Beach, Bay City, Mich., 17-22.
Dorbrendorf Troupe—Luna Park, Chgo., 16-22.
Dorsanettas, Five—Beechwood Park, Phila., 17-22.
Doyle, Patsy—K. and P., Jersey City, 17-22.
Dresser, Louise—Euclid O. H., Cleveland, 17-22.
Drew, Dorothy—Empire, Newcastle-on-Tyne, Eng., 17-22, Empire, South Shields, Eng., 24-29, Empire, Edinburgh, Scot., July 1-6, Hippodrome, Glasgow, Scot., 8-13, Empire, Belfast, Ire., 15-20.
Drew, Mr. and Mrs. Sidney—Keith's, Boston, 10-22, Bijou, Green Bay, Wis., 24-29.
Du Bois—Electric Park, Balto., 17-22, Star, Latrobe, Pa., 24-29.
Dumont, Daisy—Sohmer Park, Montreal, 17-22.
Dunbars, Casting—Celeron Park, Jamestown, N. Y., 17-22, Keith's, Phila., 24-29.
Dunedin Troupe—Keith's, Phila., 17-22.
Dunn, Arthur—Orph., 'Frisco, 3-22.
Dustan and Leslie—Grand, Family, Fargo, N. D., 17-22.
Dupree, Fred—Family, Lancaster, Pa., 17-22, Family, Lebanon, Pa., 24-29.
Duval, Viola—Proctor's, Newark, N. J., 17-22.
Dyllyn, J. B.—Novelty, Vallejo, Cal., 17-22.
Earl and Bartlett—White City, Binghamton, N. Y., 17-22.
Earl and Wilson—Bell, Oakland, Cal., 17-22.
Earle, Dorothy—Inman's, Coney Island, N. Y., 17-22.
Eckert and Berg—Lake Park Casino, Akron, O., 17-22, Four Mile Creek, Erie, Pa., 24-29.
Eckstein, Willie—K. and P. Union Sq., 17-22.
Edouin and Edwards—Tivoli, Leeds, Eng., 17-22, Palace, New Castle-on-Tyne, Eng., 24-29, Palace, Glasgow, Scotland, July 1-6.
Edwards' School Boys and Girls—Hammerstein's Roof, N. Y., 3-22.
Edwin and Norine—Glen Haven Park, Rochester, N. Y., 17-22.
Elliott and West—Bijou, Wheeling, W. Va., 17-22, Orph., Mansfield, O., 24-29.
Ellis-Nowlin Trio—K. and P. 58th St., 17-22.
Ellsworth and Burt—Bijou, La Crosse, Wis., 17-22, Maj., Sioux Falls, S. D., 24-29.
Emerson and Baldwin—Orph., Los Angeles, Cal., 15-29.
Emerson and Van Horn—Norumbega Park, Boston, 17-22.
Emmy's Pets—Euclid O. H., Cleveland, 17-22.
Empire City Quartette—Euclid O. H., Cleveland, 17-22.
Engleton, Nan—Orph., Los Angeles, 17-22, Utahna, Ogden, Utah, 24-29.
English, Mr. and Mrs. Harry—Pastor's, N. Y., 17-22.
Enoch—Electric Park, Newark, N. J., 10-22.
Epps and Loretta—Happyland, S. Beach, N. Y., 10-22.
Ernesto Sisters—Lyceum, Rochester, N. Y., 17-22.
Esmeralda—Keewahdin Park, Ft. Huron, Mich., 17-22.
Esmeralda Sisters—Folies, Marigny, Paris, Fr., 1-30.
Estus, Ed.—K. and P. Jersey City, 17-22.
Evans and Evans—Bijou, Superior, Wis., 17-22.
Evans, George—Brighton Beach, N. Y., 15-22.
Everett, Sophie—Keith's, Phila., 17-22.
Evers, Geo. W.—Grand, Portland, Ore., 17-22.
Fadettes, The—Grand, Pittsburgh, 17-22.
Fantas, Two—Lyric, Muskogee, I. T., 17-22, Lyric, Ft. Worth, Tex., 24-29.
Farley, James and Bonnie—Grand, Tacoma, Wash., 17-22, Grand, Portland, Ore., 24-29.
Farrell, Chas.—Howard, Boston, 17-22.
Fay, James—Pastor's, N. Y., 17-22.
Feldman and Ball—Oak Summit Park, Evansville, Ind., 17-22.
Ferguson and Mack—Mannion Park, St. Louis, 16-22, Cook's Park, Evansville, Ind., 24-29.
Fentelle and Carr—Fairyland, Passaic, N. J., 17-22.
Ferry—Orph., 'Frisco, 16-29.
Fields and Hanson—Highland Park, Belleville, N. J., 10-22, Proctor's, Newark, N. J., 24-29.
Fields, Will H.—Avenue, Duquesne, Pa., 17-22.
Fields, W. C.—Nixon, Pittsburgh, 17-22.
Findley and Burke—Brighton Beach, N. Y., 15-22.
Finn and Ford—Howard, Boston, 17-22.
Finneys, The—Orph., Los Angeles, 17-29.
FISHER, MR. AND MRS. PERKINS—Bijou, Lansing, Mich., 17-22.
Fisher and Berg—Happyland, South Beach, S. I., 17-22.
Fitzgerald and Quinn—Family, Scranton, Pa., 16-22.
Fletcher, Charles Leonard—Maj., Chgo., 17-22.
Flynn, Earl—Maj., Sioux Falls, S. D., 17-22.
Florence Sisters—Casino, Buenos Ayres, S. A., March 11—Indefinite.
Flowers, Two—Pastor's, N. Y., 17-22, Young's, Atlantic City, N. J., 24-29.
Fonda, Four—Orph., Los Angeles, 10-22.
Fonda, The—Geo. Mooonasbela, Pa., 17-22.
Foster and Foster—Forest Park, St. Louis, 16-22.
Fox and Du Ball—West End Park, New Orleans, 16-29.
Fox, Will H.—Chestnut St., Phila., 17-22.
Foy and Clark—Temple, Detroit, 17-22.
Franks, Four—National, Steubenville, O., 17-22.
Frey, Henry—Cook's Park, Evansville, Ind., 17-22. "Fun at the Seashore"—Henderson's, Coney Island, 17-22.
Galley, Cella—Jardin de Paris, N. Y. Theatre, 3-22.
Gaston and Green—K. and P., Jersey City, 17-22.
Gavin, Platt and Peaches—Grand, Vancouver, B. C., 17-22, Grand, Bellingham, B. C., 24-29.
Gaylor and Graff—Montgomery Park, Quebec, Que., 17-22.
Gaylord, Bonnie—Winona Beach, Bay City, Mich., 17-22, Riverside Park, Saginaw, Mich., 24-29.
Geer, Edward—Mannion's, St. Louis, 17-22.
Genaro and Bailey—Temple, Detroit, 17-22.
George and Harrigan—Altro Park, Albany, N. Y., 17-22.
Gibson Girls, The—Nixon, Pittsburgh, 17-22, Lyceum, Rochester, N. Y., 24-29.
Gillen, Tom—Grand, Bellingham, Wash., 17-22.
Gillingwater, Claude—Keith's, Phila., 17-22.
Gilroy, Haynes and Montgomery—Fontaine Ferry, Louisville, 17-22, East End, Memphis, Tenn., 23-29.
Girard, Frances—Electric Park, Newark, N. J., 17-22.
Girard and Gardiner—Casino Park, S. Bend, Ind., 17-22.
Girdella's Dogs—Family, Fargo, N. D., 17-22.
Glaster, Marie—Orph., 'Frisco, 3-22.
Glenroy and Russell—Keewahdin Park, Ft. Huron, Mich., 24-29.
Globe of Death—Wonderland, Indianapolis, 16-22.
Golden, George Fuller—Chestnut St., Phila., 17-22.
Golden and Hughes—Bijou, Logansport, Ind., 17-22.
Goldsmith and Hoppe—Pastor's, N. Y., 17-22.
Goodwin, Susie—Carnival Park, Kansas City, Mo., 16-22.
Gordon and Chacon—Grand, Tacoma, Wash., 17-22.
Gordons, Bounding—Shea's, Buffalo, 17-22.
Graham, Geo. W.—Scenic, Prov., May 27—indefinite.
Grant, Sydney—Nixon, Pittsburgh, 17-22.
Gray and Graham—Park, Roanoke, Va., 17-22.
Gray, Grace—Globe, 'Frisco, 17-22, Bell, Oakland, Cal., 24-29.
Gray's Marionettes—Lake View, Middletown, Conn., 17-22, Lake Compounce, Southington, Conn., 24-30.
Gregorys, The—German Village, Columbus, 16-22.
Grigoletta's Aerial Ballet—Maj., Chgo., 17-22.
Hadley, Martin—Victoria Gardens, Montreal, 17-22.
Haines, Lola—Wonderland Park, Revere Beach, Mass., 3-29.
Hale and Curtin—Hammerstein's Roof, N. Y., 10-22.
Hampton and Baumann—Deutsches, München, Ger., 1-30.
Hamilton and Howlett—Ocean City, N. J., 17-22.
Haneya, The—Family, Helena, Mont., 17-22.
Harbach and Harris—Pastor's, N. Y., 17-22.
Hardeen—Paragon, London, Eng., 17-22, Empress, London, Eng., July 1-6.
Harland and Rollison—Family, Fargo, N. D., 17-22.
Harrington and Lester—Rocky Springs Park, E. Liverpool, O., 16-22.
Harris, Charley—Family, Scranton, Pa., 17-22.
Hart, Alene and Edward—Findlay, Findlay, O., 17-22.
Hathaway, Belle—Forest Park, St. Louis, 16-22.
Hazbell, Lonzo—K. and P. 125th St., 17-22.
Hathaway and Siegel—Norumbega Park, Boston, 17-22.
Havilana, Two—Bijou, Superior, Wis., 17-22.
Hawley, Frederick—Orph., 'Frisco, 9-22, Orph., Los Angeles, 23-July 6.
Hayman and Franklin—Pavilion, London, Eng., April 15—Indefinite.
Haynes, Al.—Myers' Lake, Canton, O., 16-22.
Hays, Ed. C.—Farm, Toledo, 17-22, Island Park Casino, Easton, Pa., 23-29.
Hays and Graham—Orph., Mt. Vernon, O., 17-22.
Hazard, Grace—Chestnut St., Phila., 17-22.
Healeys, The—Keith's, Boston, 17-22.
Hearn, Tom—Atlantic City, N. J., 17-22.
Hefron, Tom—Wonderland Park, Ashland, Pa., 17-22.
Heim Children—Mannion's, St. Louis, 16-22.
Heagler Sisters—Marigny, Paris, Fr., May 6-June 30.
Hennessey, James A.—Bakersfield, Cal., 17-22.
Henry, Harry—Temple, Prov.—indefinite.
Henry, Louise—Keith's, Cleveland, 17-22.
Herbert, Mona.—Island Park, Sunberry, Pa., 17-22.
Hermann Trio—Pubillones' Circus, Havana, Cuba, May 20-June 22.
Herriotts, The—Coeur d'Alene, Spokane, Wash., May 20-Aug. 10.
Hill and Sylvanny—Chestnut St., Phila., 17-22.
Hill, Cherry and Hill—Woodland Park, Ashland, Pa., 17-22.
Hills, Four—Chester Park, Cinti., 16-22.
Hinman, Capt. Sidney—Steeplechase Park, Coney Island, N. Y., 3-29.
Hoch, Emil—Orph., 'Frisco, 23-July 6.
Hoffmann, Lillian—Hillside Park, Newark, N. J., 17-22.
Holcombe and Curtis—K. and P. 125th St., 17-22.
Holman, Al. and Mamie—Omlsk, Siberia, Russia, 10-July 31.
Holman Brothers—Vanity Fair, Prov., 17-22.
Holman, Harry—O. H., Traverse City, Mich., 17-22.
Holmes and Waldron—Park, Wheeling, W. Va., 16-22.
Holt, James—Collins' Garden, Columbus, 16-22.
Horton and La Triska—Fontaine Ferry, Louisville, 17-22, East End Park, Memphis, Tenn., 23-29.
Houdini—K. and P. Union Sq., 3-22.
Howard, Charlie—Keith's, Columbus, 17-22.
Howard and Lewis—Keith's, Phila., 17-22.
Howard and North—Brighton Beach, N. Y., 15-22.
Huegel Brothers—Electric Park, Kansas City, Mo., 16-22.
Huehn, Musical—Howard, Boston, 17-22.
Hughes Musical Trio—Robinson Park, Ft. Wayne, Ind., 17-22, Spring Brook Casino, S. Bend, Ind., 24-29.
Hughes and Brown—Luna Park, Buffalo, 17-22.
Hume, Cain and Hoey—Electric Park, Newark, N. J., 17-22.
Huntings, Four—Shea's, Buffalo, 17-22.
Hyde, Mr. and Mrs. Robert—Island Park, Easton, Pa., 17-22, Woodlyn Park, Camden, N. J., 24-29.
Immensaphone—Henderson's, Coney Island, June 24—indefinite.
Imhoff, Conn and Corinne—Maj., Chgo., 17-22.
Inness and Ryan—Alamo Park, Cedar Rapids, Ia., 16-22, Maj., La Salle, Ill., 24-29.
In the Latin Quarter—Keith's, Boston, 17-22.
Irwin, Jack—Pastor's, N. Y., 17-22, Young's, Atlantic City, N. J., 24-29.
Jackson, Harry and Kate—K. and P., Jersey City, 17-22.
James, Daisy—Jardin de Paris, N. Y., 3-22.
Janis, Elsie—Chestnut St., Phila., 10-22.
Jarvis and Tudor—Novelty, Denver, 17-22.
Jerome, Nat S.—Coney Island, Cinti., 16-22, Hiawatha Park, Mt. Vernon, O., 24-29.
Jewel's Manikins—Jardin de Paris, N. Y., 10-22.
Johns, Johnnie—East End, Memphis, 16-22.
Johns, Two—K. and P. 125th St., 17-22.
Johnson and Dean—Yards, Moscow, Russia, May 1-June 30, Os-Budavara, Budapest, Hungary, July 1-Aug. 31.
Johnson, Katie—Maj., Chgo., 17-22.
JOHNSTONS, THE MUSICAL—Empire, Newcastle-on-Tyne, Eng., 17-22, Empire, South Shields, Eng., 24-29, Empire, Edinburgh, Scot., July 1-6, Hippodrome, Glasgow, Scot., 8-13, Empire, Belfast, Ire., 15-20.
Jolly, Eugene—Keith's, Phila., 17-22.
Jones and Raymond—Olympic, S. Bend, Ind., 17-22.
Kallnovski Brothers—Atlantic Garden, N. Y., 17-22.
Karno's Comedians—Jardin de Paris, N. Y., 17-22.
Katus Brothers—East End, Memphis, 16-22, West End, New Orleans, 24-July 6.
Kaufman Brothers—Grand, Pittsburgh, 17-22.
Kaufman, Reba and Inez—Mannion's, St. Louis, 16-22.
Keatons, Three—Lakeview Park, Dayton, O., 17-22.
Keeley Brothers—Park, Johnstown, Pa., 17-22, Star, Beaver Falls, Pa., 24-29.
Kelly and Rose—Temple, Detroit, 17-22.
Kelly and Violette—Farm, Toledo, 16-22.
Kelly, Sam and Ida—Star, Hannibal, Mo., 17-22.
Kelso and Leighton—Rocky Springs, E. Liverpool, O., 17-22.
Kemps, The—Keith's, Boston, 17-22.
Keltons, The—Grand, Fargo, N. D., 17-22.
Kennedy and Quartelli—Hillside Park, Newark, N. J., 17-22.
Kennedy and Wilkens—Park, Johnstown, Pa., 17-22.
Kennedy, Harry—Hillside Park, Newark, N. J., 17-22.
Kenton, Dorothy—Temple, Detroit, 17-22.
Kiernan, James A.—K. and P., Jersey City, 17-22.
Kiltie Trio—Glen Haven Park, Rochester, N. Y., 17-22.
Kimball Brothers—Henderson's, Coney Island, 17-22.
Kinera-Moulin, Les—Orph., Los Angeles, 16-29.
Kirk and Terwilling—Rocky Springs, E. Liverpool, O., 17-22, Celeron, Jamestown, Pa., 24-29.
Kita Bansai Japs—Alhambra, N. Y., 17-22.
Klein, Ott Brothers and Nicholson—Myer's Lake, Canton, O., 16-22, Fairview Park, Dayton, O., 24-29.
Knight Brothers and Sawtelle—Keith's, Columbus, 17-22.
Kohler and Marion—Grand, Newport, Ky., 17-22.
Kramer and Belliclair—Fontaine Ferry, Louisville, 22-29.
Kreatore—Mannion's Park, St. Louis, 17-22.
Kreisel's Animals—Wash., Spokane, Wash., 16-22.
Kromers, The—Keith's, Phila., 17-22.
La Delles—Grand, Uniontown, Pa., 17-22, Verbeck's Oil City, Pa., 24-29.
La Nole Brothers—Circus, Lynn, Mass., 17-22.
La Toll Brothers—Park, Millville, N. J., 17-22.
La Tour, Irene and Zasa—Luna Park, Coney Island, N. Y., 17-29.
La Zar and La Zar—Lubelski's, Trinidad, Col., 17-22.
Labakans, The—Lake View Park, Terre Haute, Ind., 17-22.
Lahola, Harry—Casino, Washington, Pa., 17-22.
Lamb's Manikins—Orph., Lima, O., 17-22, Orph., Newark, O., 24-29.
Lamont's Cockatoos—O. H., Christ Church, New Zealand, 17-July 13.
Lampert and Pierce—Coney Island, Cinti., 16-22.
Lancaster, Tom—Lyric, Parsons, Kan., 17-22, Lyric, Ft. Worth, Tex., 23-29.
Langdon, Hardie—Lake View Park, Terre Haute, Ind., 16-22, Cook's, Evansville, Ind., 23-29.
Langdons, The—Bijou, Wheeling, W. Va., 17-22, Orph., Mansfield, O., 24-29.
Larke—German Village, Columbus, 16-22.
Latell, Ed—Lyceum, Rochester, N. Y., 17-22, Britannia-on-Bay, Ottawa, Can., 24-29.
Laurent—Chester Park, Cinti., 16-22.
Lawrence, Al.—Spring Grove, Springfield, O., 16-22.
Le Favre and St. John—Cook's, Rochester, N. Y., 17-22, Keith's, Phila., 24-29.
Le Dent—Hammerstein's Roof, N. Y., 17-22, Rocky Springs, E. Liverpool, O., 24-29.
Le Pages, The—Empire, London, Eng., May 6-June 29.
Le Roy and Woodford—Shea's, Buffalo, 17-22.
Leareas, Three—Sohmer Park, Montreal, 17-22.
Lee, Fitzhugh and Oneida—Star, Jeanette, Pa., 17-22.
Lee, Henry—Euclid O. H., Cleveland, 17-22.
Lee, Irene—Nixon, Pittsburgh, 17-22.
Leggett, Richard—Luna Park, Buffalo, 17-22.
Leigh, Lisle—K. and P. 23d St., 17-22.
Leonard, Eddie—Grand, Pittsburgh, 17-22.
Leonard, Gus—Acme, Sacramento, Cal., 10-22.
Leslie and Williams—Howard, Chgo., 17-22.
Levy, Bert—K. and P. Union Sq., 17-22, Keith's, Phila., 24-29.
Levy, Mr. and Mrs. Jules—Van Rensselaer Park, Troy, N. Y., 17-22.
Lewis and Chapin—Park, Paris, Ill., 16-22.
Lind—Cook's, Rochester, N. Y., 17-22.
Little Hip—Keith's, Cleveland, 10-22.
Lloyd, Alice—Jardin de Paris, N. Y. Roof, 17-22.
Lockhart Sisters—Bijou, Marinette, Wis., 17-22.
Loftus, Cecilia—Keith's, Phila., 17-22.
London Empire Models—Jardin de Paris, N. Y. Theatre, May 27-22.
Lorenze, Jack—Keith's, Boston, 17-22.
Lowe-Henderson's, Coney Island, 17-22.
Lucados, The—Sixth St., Coshocton, O., 17-22.
Mack, Charles—Shea's, Buffalo, 17-24.
Mack, John—Hillside Park, Newark, N. J., May 27-29.
Mack, Robert—Scenic Temple, Prov., 17-22.
Mack, Wilbur—Proctor's, Newark, N. J., 17-22.
Maguani Family—Orring Brothers, Mexico—indefinite.
Mahr, Agnes—Sohmer Park, Montreal, 17-22.
Makmuri—Crystal, Milwaukee, 17-22.
Manck, Shah—Maj., Pittsburgh, June 10—indefinite.
Mann, Danny—Wheeling Park, Wheeling, W. Va., 16-22, Kent's, Kent, O., 23-29.
Mantell's Marionette—Pastor's, N. Y., 17-22.
Mardo Trio—Idlewild Park, Richmond, Va., 16-22.
Marion and Pearl—Rocky Springs, E. Liverpool, O., 17-22.
Marlowe and Plunkett—Lakeside Casino, Akron, O., 17-22.
Marquis and Lynn—Bijou, Kalamazoo, Mich., 17-22.
Marron and Marron—A. and S., Boston, 17-22.
Marshall, Bert—Collins' Garden, Columbus, 16-22.
Martines, The—German Village, Columbus, 16-22.
Martin Brothers—K. and P. 23rd St., 17-22.
Martinetti and Sylvester—Temple, Detroit, 17-22.
Martinez, The—Grand, Hamilton, O., 17-22.
Marselli and Millay—Keith's, Columbus, 16-22.
Mascagnis, The—Family, Scranton, Pa., 17-22.
Mason and Bart—Lyceum, Rochester, N. Y., 17-22.
Mason and Doran—Freebody Park, Fall River, Mass., 17-22.
Mason, Mamie—Hillside Park, Newark, N. J., 17-22.
Mason and Shannon—Grand, Pittsburgh, 17-22.
Massey and Kramer—Crystal, Marion, Ind., 17-22.
Mathews, Louise—Atlantic Garden, N. Y., 17-22.
Maxsmith Duo—Howard, Boston, 17-22.
Mayhew, Stella—K. and P. 23rd St., 17-22.
McAllister, Paul—K. and P. 125th St., 16-22.
McClain, Billy—Empire, Holborn, London, Eng., 17-22, Empire, Croydon, Eng., 24-29, Empire, Stockton-in-Tees, Eng., July 1-6, Walhanstow London, Eng., 8-13, Hippodrome, Ealing, London, 15-20.
McCord, Lewis—Crystal, Milwaukee, 10-23, Ramona, Grand Rapids, Mich., 24-29.
McCune and Grant—Lyric, Galveston, Tex., 16-22, Lyric, San Antonio, Tex., 23-29.
McDowell, John and Alice—Park, Atlanta, Ga., 17-22, Park, Richmond, Va., 24-29.
McGee and Collins—Crystals, Elkhart, Ind., 17-22.
McGee, Hester—K. and P. Union Sq., 17-22.
McIntyre and Bennett—Maj., Chgo., 17-22.
McKenzie and Shannon—Cook's, Rochester, N. Y., 17-22.
McKinley, Mabel—East End, Memphis, 16-22.
McPhee and Hill—Rocky Springs, E. Liverpool, O., 17-22.
McQuaid, Harry—Lubin's, Balto., 17-22.
McVicar, Alice—German Village, Columbus, 16-22.
Meah Trio—Proctor's, Newark, N. J., 24-29.
Meegan, Thomas—Crystal, St. Joseph, Mo., 17-22.
Metzetti Troupe—Cook's, Rochester, N. Y., 17-22.
Meyer and Mason—Star, Jeannette, Pa., 17-22.
Middleton and Spellmeyer—Proctor's, Newark, N. J., 24-29.
Military Octette—Henderson's, Coney Island, 3-22.
Miller, Carrie Belle—Myer's Lake, Canton, O., 17-22.
Millman Trio—Hippodrome, Manchester, Eng., 18-29, Empire, Glasgow, Scot., 24-29, Tivolis, Christiana, Sweden, July 1-31.
Mills and Morris—Cook's, Rochester, N. Y., 17-22.
Mimic Four—K. and P. 58th St., 17-22.
Modarelli, Josephine—Dream City, Pittsburgh, 17-22.
Moore, Tom—Electric Park, Balto., 17-22.
Moore, Victor—Lyceum, Rochester, N. Y., 17-22.
Moreland and Leigh—Orph., Sidney, O., 17-22.
Morgan and McGarry—Maj., Chgo., 17-22.
Mortimer, Grace—Coliseum Garden, Chgo., 16-22.
Morton, Ethel—Electric Park, Galveston, Tex., June 8—indefinite.
Morton, Fred—Avon Park, Youngstown, O., 16-22.
MORTONS, FOUR—Euclid O. H., Cleveland, 17-22.
Mosher, Houghton and Mosher—Keith's, Boston, 17-22.
Motogirl, La—Touring India—indefinite.
"Motoring"—Alhambra, N. Y., 17-22.
Mozarta, Fred and Eva—Empire, Hackney, London, Eng., July 8-13, Empire, Holloway, London, Eng., 15-20.
Murphy and Andrews—Avon Park, Youngstown, O., 16-22, White City, Binghamton, N. Y., 24-29.
Murray, Elizabeth—Forest Park, St. Louis, 24-29.
Mute Review, The—Hammerstein's Roof, N. Y., 3-22.
"Nana"—Electric Park, Balto., 17-22.
Nawn, Tom—Forest Park, St. Louis, 16-22.
Neill and Chapman—Shea's, Buffalo, 17-22.
Newell and Niblo—Electric Park, Excelsior Springs, Mo., 16-22.
NIBLO, FRED—South Africa, June 15—indefinite.
Noblette and Marshall—Alamo Park, Cedar Rapids, Ia., 16-22.
Norris and Brown—A. and S., Boston, 17-22.
NORTON, NISS, AND PAUL NICHOLSON—K. and P., Jersey City, 17-22.
Norton and Russell—Farm, Toledo, 16-22.
Nosses, The—G. O. H., Chgo., May 13—indefinite.
Obeeny's Cockatoos—West End Park, New Orleans, 16-22.
O'Connell and Golden—Family, Miles City, Mont., 17-22.
O'Neil, Tom—Olympic, Ballaire, O., 17-22.
Oliveira Trio—Luna Park, Buffalo, 16-22.
Olivetti Troubadours—Ramona Park, Grand Rapids, Mich., 16-22.
Olympia Quartette—Nixon, Pittsburgh, 17-22, Euclid Ave., Cleveland, 24-29.
Omega, Mlle.—Altro Park, Albany, N. Y., 17-22.
Onetti Sisters—Wonderland, Milwaukee, 16-22.
Ouri Family—Sohmer Park, Montreal, 17-22.
Overing Trio—Park, Wilkes-Barre, Pa., 17-22.
Ouava, The—Utahna, Ogden, U., 16-22.
Pantzer, Willy, Trio—Hammerstein's Roof, N. Y., 3-22.
Pascatzi—Lincoln Park, Worcester, Mass., 17-22.
Pas Ha La Trio—A. and S., Boston, 17-22.
Pauline—Orph., Boston, June 3—indefinite.
Paulinetti and Piano—Alhambra, Florence, Italy 17-30, Teatro del Lido, Venice, Italy, July 1-15, Teatro Verdi, Genoa, Italy, 16-30.
Pecks, Two—Crystal, Frankfort, Ind., 17-22.
Pelot, Fred and Annie—West End Park, New Orleans, 9-22.
Pendletons, The—Novelty, Denver, 17-22.
Pepo and Wilson—Steeplechase Pier, Atlantic City, N. J., 17-22.
Perry and Alecia—Grand, Uniontown, Pa., 17-22, G. H., Waynesburg, Pa., 24-29.
Personni, Camille—Maj., Sioux Falls, S. D., 17-22, Bijou, La Crosse, Wis., 24-29.
Petching Brothers—Rocky Springs, E. Liverpool, O., 17-22.
Peters, James—Hillside Park, Newark, N. J., 10-15.
Peters, Phil and Nettie—Electric Park, Balto., 17-22.
Pharoah, King—Golden City, Jamaica Bay, S.—indefinite.
Phillips Sisters—Maj., Chgo., 17-22.
Pianophiends—Keith's, Cleveland, 17-22, Grand, Pittsburgh, 24-29

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

A BREEZE FROM THE WOOLLY WEST!!!
EXEMPLIFIED BY
MR. AND MRS. HARRY ENGLISH
AND COMPANY
At TONY PASTOR'S THEATRE THIS WEEK. Its title is
WON ON A BLUFF
By A. R. SCHOLLMEYER and MYLES McCARTHY.
and if it isn't the best, newest and most thoroughly up-to-date offering ever presented to a vaudeville public you can have it for nothing.
COME AND SEE IT AND JUDGE FOR YOURSELF.

This is the cast—
JACK . . . . . Mr. HARRY ENGLISH.
HAZEL . . . . . Mrs. PAULINE PALMER.
TOM BUXTON . . . . . Mr. HARRY PEARSON.
POP . . . . . Mr. CHAS. GOLDBERG.
MANAGER . . . . . Mr. GEORGE PAXTON.
STAGE MANAGER . . . . . Mr. HARRY PEARSON.
Scene: Gunnison Junction, Colorado. Time: Present.
This scenery was painted by W. Crosbie Gill. We need a car to carry it in
If you are looking for something new this is it.

Silvern and Emerie—Dream City, Pittsburgh, 17-22.
Sinclair and Neuman—Chutes Park, Chgo., 17-22.
Slater and Finch—Myer's Lake, Canton, O., 16-22.
Wheeling Park, Wheeling, W. Va., 24-29.
Smirl and Kessner—K. and P. 23rd St., 17-22.
Smith and Campbell—Alhambra, N. Y., 17-22.
Smith and Harris—K. and P. 125th St., 17-22.
Smith, Ape—Keith's, Boston, 17-22.
Smythe, Will H.—Family, Scranton, Pa.—indefinite.
Sober Joe—6th and Arch, Phila., 17-22. Hammerstein's Roof, N. Y., 24-29.
Song Birds, The—Lyceum, Rochester, N. Y., 17-22.
Sonia, Charles—Scenic Temple, Prov., 10-22.
Southerland and Curtis—Delmar Gardens, Oklahoma, Okla., May 27-22.
Spear, Eva—Scenic Temple, Prov., 17-22.
Speddon and Herson—Orph., Chillicothe, O., 17-22. Maj., Sandusky, O., 24-29.
Spencer, Atlanta—Family, Scranton, Pa., 17-22.
Spessardy's Bears—Keith's, Phila., 24-29.
Spillers, The—Alhambra, N. Y., 17-22.
Spinnell Brothers and Mark—Palace, London, Eng., May 6-June 29.
St. Elmo, Leo—Auditorium, Watertown, N. Y., 17-22. Island Park, Easton, Pa., 24-29.
St. Julian, M.—White City, Chgo., 17-22.
St. Onge Brothers—Orph., 'Frisco, 17-29.
Steinert and Thomas—Myer's Lake, Canton, O., 16-22.
Stevens, Edwin—K. and P. 125th St., 17-22.
Stevens and Keeley—Palace, Boston, April 29—indefinite.
Stevens, Rose—Avon Park, Youngstown, O., 16-22.
Stevenson and Nugent—Henderson's, Coney Island, 17-22.
Steward Sisters—Jardin de Paris, N. Y., 10-22.
Stoddard and Wilson—Maj., La Salle, Wis., 17-22.
Stunning, Grenadiers, The—Keith's, Columbus, 17-22.
Subers, Emile—Cook's, Rochester, N. Y., 17-22.
Sunny South, The—Hammerstein's Roof, N. Y., 3-29.
Sursall and Razall—Maj., Chgo., 17-22.
Sutcliffe Troupe—Orph., Los Angeles, 10-22.
Swan and Bambard—Shea's, Buffalo, 17-22.
Sylvester, Jones, Pringle and Morrell—Hammerstein's Roof, N. Y., 3-22.
Talcotta, The—Orph., Turtle Creek, Pa., 17-22.
Tanguay, Eva—Keith's, Boston, 17-22.
Tate's Flahing—Euclid Ave., Cleveland, 17-22.
Taylor, Dora—Atlantic Garden, N. Y., 17-22.
Taylor Twin Sisters—Chestnut St., Phila., 17-22.
Telephone Girls, The—K. and P. 58th St., 17-22.
Tempest Trio—Henderson's, Coney Island, 17-22.
Torcat—Proctor's, Newark, N. J., 24-29.
Toohey, Pat and May—Crystal, Logansport, Ind., 17-22.
Tourbillon Troupe—Nixon, Pittsburgh, 17-22.
Trask, Gladden and Babb—Globe, 'Frisco, 17-22, Bell, Oakland, Cal., 24-29.
Trovollo—Grand, Pittsburgh, 17-22.
Truesdell, Mr. and Mrs. Howard—K. and P., Union Sq., 17-22.
Tully, May—Proctor's, Newark, N. J., 17-22.
Tulsa—Star, Jeanette, Pa., 17-22.
Turner, Cora Beech—Collins' Gardens, Columbus, 16-22.
Tyce, Lillian—Savoy, Atlantic City, N. J., 17-22.
Tyrolean Warblers—Electric Park, Balto., May 27-June 29.
Ucesema, The—Bellevue, Remich, Luxembourg, June 1-Oct. 1.
Ulmark, Theo.—Crystal, Milwaukee, 17-22.
Vagges, The—Bijou, Lansing, Mich., 17-22.
Valeni—Lyceum, Rochester, N. Y., 17-22.
Valdare Troupe—Grand, Pittsburgh, 17-22.
Van, Billy—Farna, Toledo, 16-22.
Vance, Clarice—Palace, London, Eng., 3-29.
Van Studdiford, Grace—Forest Park, St. Louis, 16-22.
Vardelles, The—Grand, Homestead, Pa., 17-22.
Variety Four—Bijou, Anderson, Ind., 17-22.
Vassar Girls—Maj., Chgo., 17-22.
Veola, Belle—Grand, Pittsburgh, 17-22.
Verdi Quartette—Henderson's, Coney Island, 17-22.
Vernon—Temple, Detroit, 17-22.
Viola and Engel—Novelty, Salt Lake City, U., 17-22.
Volta—Maj., Chgo., 17-22.
Waller and Magill—Star, Latrobe, Pa., 17-22.
Walsh, Julia—Scenic Temple, Prov., 10-22.
Warren and Faust—Family, Lebanon, Pa., 17-22.
Waters, James R.—Scenic Temple, Prov., 17-22.
Waterbury Brothers and Tenney—Temple, Detroit, 17-22.
Webb and Connelly—Globe, 'Frisco, 17-22, Bell, Oakland, Cal., 24-29.
Webb's Sea Lions—Luna Park, Buffalo, 17-22.
Welch, Ben—Forest Park, St. Louis, 16-22.
Welch, Mealy and Montrose—Alhambra, N. Y., 17-22.
Welch and Francis—Orph., Boston, 17-22.
Wells, Lew—Mannion's, St. Louis, 16-22.
Wentworth, Vesta and Teddy—Society Circus, Lynn, Mass., 17-22.
West Point Troubadours—Henderson's, Coney Island, 17-22.
Weston, Al.—Keith's, Phila., 17-22.
Weston, Dave—Star, Homestead, Pa., 17-22.
Wheelers, The—Norumbega Park, Boston, 17-22.
Whiston—Altro Park, Albany, N. Y., 17-22.
White, Kathryn A.—Keith's, Boston, 17-22.
White and Stuart—Grand, Pittsburgh, 17-22.
Whiteoldes, Ethel—Embassador's, Paris, Fr., July 16-Aug. 31.
Whitford, Annabelle—Nixon, Pittsburgh, 17-22. Lyceum, Rochester, N. Y., 24-29.
WILDER, MARSHALL P.—Shea's, Buffalo, 17-22.
Willard and Bond—Lyceum, Wash., 17-22, Bijou Phila., 24-29.
Willard, Charles and Annie—Hillside Park, Newark, N. J., 17-22.
Williams and Pullman—Central Park, Allentown, Pa., 17-22, Saratoga, Pottstown, Pa., 24-29.
Williams and Thompson—Crystal, Milwaukee, 16-22.
Williams and Tucker—Nixon, Pittsburgh, 17-22.
Williams Duo—Orph., Portsmouth, O., 17-22.
Willis, Nat M.—Keith's, Cleveland, 17-22, Grand, Pittsburgh, 24-29.
Willis and Hassan—Riverside Park, Saginaw, Mich., 17-22.
Wilson Brothers—Forest Park, St. Louis, 16-22.
Wilson and De Montville—Olympic, Chgo., 16-22.
Wilson, Jack—Maj., Chgo., 17-22.
Wilton Brothers—K. and P. 23d St., 17-22.
Windom, Constance—Keith's, Cleveland, 17-22, Maj., Chgo., 24-29.
Winstanleys, The—A. and S., Boston, 17-22.
Winter, Winona—Keith's, Boston, 17-22. K. and P. 23d St., 24-29.
Wizards in White, The—Victoria Garden, Montreal, 17-22.
Wood, Francis—Olympic Park, Newark, N. J., 17-22.
Woodford and Marlboro—Crystal, Goshen, Ind., 17-22.
Woodward, V. P.—Pantages, Portland, Ore., 17-22.
Wordette, Estelle—Fairview Park, Dayton, O., 16-22, Spring Grove, Springfield, O., 23-29.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., 'Frisco, July 28-Aug. 10.
World's Four—Robinson Park, Ft. Wayne, Ind., 17-22.
Wroe's Dancers—Henderson's, Coney Island, 17-22, Keith's, Phila., 24-29.
Wycherly, Margaret—Grand, Pittsburgh, 17-22.
Wynne, Bessie—K. and P. 58th St., 17-22.
Yoscarys, Three—Chestnut St., Phila., 17-22.
Yosco Trio—Pastor's, N. Y., 17-22.
Young, DeWitt C.—Pastor's, N. Y., 17-22.
Young, Mr. and Mrs. Arthur—Glen Haven Rock, Rochester, N. Y., 17-22.
Young, Ollie and Three Brothers—Idlewild Park, Newark, O., 16-22, Olentangy Park, Columbus, 23-29.
Zarro Trio—Henderson's, Coney Island, 17-22.
ZAZELL-VERNON CO.—Temple, Detroit, 17-22, Keith's, Cleveland, 24-29.
Zimmerman, Willie—Jardin de Paris, N. Y., 17-22.
Zingarella—White City, Sharon, Pa., 17-22.
Zingaros, The—Brighton Beach, N. Y., 15-22.
Zinka and King—Orph., Boston, 17-22.
Zouboulaskis—White City, Chgo., 16-22, Reservoir Park, Paris, Ill., 24-29.

ELKS.

Watertown, N. Y., Lodge of Elks will give a big July Fourth celebration here in connection with the County Volunteer Firemen's Convention, which is to be held in this city July 3 and 4. Sports will be held at the fair ground, and a display of fireworks will be given in the evening. The local lodge is in a most flourishing condition, with a large and ever growing membership. Exalted Ruler L. G. De Cant is at present absent in Europe.

A May Pole and Children's Entertainment was given by the lodge of East St. Louis, Ill., at the hall on May 29. There was a large attendance, and they all enjoyed themselves.

A NEW CHICAGO FIRM.

Two wide awake Chicago managers, Scott and Raynor, who started with a successful farewell tour of The Fast Mail last season, have made a big stride ahead this season. The engagement of people for the casts of A Daughter of Judea and Ma's New Husband, and the attention bestowed on bookings for both attractions, is occupying their time. They have secured an exceptional company for A Daughter of Judea to support the star, Margaret Neville. The route through the South, where Miss Neville has a large following, is almost completely booked, and the local managers are being supplied with advance data relating to the engagements. A Daughter of Judea will open its season on Aug. 26 at Champaign, Ill.

Ma's New Husband, as already noted in THE MIRROR, was tried out before audiences and scored so heavily that Scott and Raynor have decided that a second company, whose route will be confined to the South and West, will be sent out. Several prominent comedians and comediennes are under consideration at the present time for the principal roles. The Eastern company will play the larger cities in the East and in Canada. Time for both companies is being rapidly filled, and it seems confident that Scott and Raynor have a big winner in this new musical farce.

The Eastern company will open its season at Janesville, Wis., on Aug. 31. The Western company will begin the season at Marinette, Wis., on Oct. 6. The musical numbers in Ma's New Husband all seem likely to be very popular. Both the words and music were written by George Fletcher, who wrote the music for the Four Huntings in The Fool House. Mr. Fletcher will go with the Eastern company as musical director.

NEW YORK REPRESENTATIVES.

A new agency business along somewhat original lines has been started by Walter Leslie and T. J. Grady at 231 Knickerbocker Theatre Building Annex. The new firm of Leslie and Grady will make a specialty of acting as New York representatives for theatres in other cities and towns and also for managers of road attractions. They will aim to perform all services in New York for their clients that the latter would do in person were they located here, and for this they will charge a stated yearly fee. The work will include securing the best attractions for house managers, the selection of competent people for companies on the road, not as agents, but as the personal representatives of their clients; the writing and distribution of publicity matter, routing and booking, and the staging, directing and producing of plays and sketches. Mr. Leslie, who was last with the Murray and Mackey attractions, and has had fifteen years' experience, will have charge of the booking and publicity departments. Mr. Grady is a playwright and a stage director of experience, having directed the production of Around the Town, Night on Broadway, Around the Clock, and many other attractions. He will have charge of the direction and production department and also the selection of people, for which he is particularly well qualified, owing to his wide and intimate acquaintance with the profession.

STEWART AND BOYER AGENCY CONTINUES.

The play and engagement agency founded a few months ago by Mrs. A. E. Boyer and the late Charles Stewart, whose death was recorded in last week's MIRROR, will be continued by Mrs. Boyer, under the same firm name, Stewart and Boyer. A large business has been built up both in play brokerage and engagements, and Mrs. Boyer will aim to maintain the healthy growth of patronage and to follow the excellent policy established under Mr. Stewart's direction. Mrs. Boyer's long experience in theatrical management during the life of her husband, the late Willis Boyer, and since his death, and her active participation in the management of the present agency, together with her natural business ability, render her well qualified to carry on the affairs of the agency with energy and judgment, assisted by General Manager Swain, who has had charge of the engagement department since the start, and who will continue in the same capacity.

NEW PRODUCTION COMPANY.

The Totten and Gamble Theatrical Exchange has given place to the Totten-Gamble-FitzGerald Attractions Company and Theatrical Exchange, (Inc.), and a limited amount of the stock of the new corporation is offered for sale. The company will produce three melodramas, all written by Joseph Byron Totten, as follows: The King of the Cowboys, The Little Breadwinner and The Ranchman's Daughter, and will also conduct a stock company to be known as the Byron Stock. Theatre managers are requested to send in open time. The new company will occupy the same offices as the former firm, 322-323 Knickerbocker Theatre Building Annex, and will continue the play and engagement agency as heretofore.

PLAYWRIGHT SLEVIN'S BUSY SEASON.

Owing to the pressing demands of his own business and contracts calling for three new plays for next season's output, Playwright James Slevin is no longer connected with any play agency. From now on Mr. Slevin will represent all his own plays, except such as are handled by the Stewart and Boyer Agency for stock purposes. Mr. Slevin's version of Salome is meeting with considerable success, having been presented in Minneapolis, Memphis, Milwaukee, and St. Louis. It is shortly to be put on for a run by one of the New York city stock companies.

MATTERS OF FACT.

Several new plays by William Busch are being offered by T. H. Winnett for stock, repertoire or road production. Mr. Winnett indorses these plays as to their merits.

Plays with printing, which have had a successful try out, can be secured on cheap royalty by dealing direct with the author, Walter Woods, 1431 Broadway, Room 511.

Florence St. Leonard, who was prominent in the Belasco companies for several seasons, and who was specially engaged by Mrs. Leslie Carter for her present tour, will return to the city about the middle of July.

Jay Packard's theatrical exchange is now pleasantly located in the Broadway Theatre Building, 1441 Broadway, suite 18 and 18a, on the fourth floor. Mr. Packard has fitted up his private office as a cozy den, with Oriental hangings and decorations, and he now receives his callers with the apparent splendor of an Eastern potentate. Besides the regular engagement business, he has commenced the handling of plays in a modest way, adding one more to the many agencies that have recently invaded the play brokerage field.

Louis W. Shouse, manager of Convention Hall, Kansas City, Mo., has been in New York for some days arranging for the coming season at Convention Hall, and also booking the new theatre just completed at Salina, Kan. The Salina house was erected by the United Commercial Travelers, who took hold of the proposition with the sole object of giving that city a modern auditorium and theatre. It was opened on April 20 by The Lion and the Mouse, which made the jump from Omaha to dedicate the handsome playhouse. As the Commercial Travelers did not undertake the building of the theatre as a money making venture, they propose to conduct it on different lines. Their desire is not to open the house oftener than once a week, and only play attractions which are up to the standard set for the new theatre. One strong attraction each month will be bought outright in order that there may be an inducement for the best traveling companies to include Salina in their routes. All the booking arrangements will be made by Mr. Shouse from his office in Kansas City.

Kittanning, Pa., which has been shy of a playhouse for three years, will have its theatre just completed on June 24. A stock company is wanted to start the house, and continue for the Summer months. High-grade, thoroughly equipped organizations should communicate with George H. Verbeck, Oil City, Pa.

People for principal roles are wanted for the Kilroy and Britton attractions, 40 Grand Opera House Building, Chicago.

OBITUARY.

Clyde G. Hess.

Clyde G. Hess, a member of the Aylesworth Stock company playing at the Rose Theatre, Goldfield, Nev., died on June 9 at Goldfield after a short illness. Mr. Hess was born at Dansville, N. Y., on Aug. 18, 1865. He had been on the stage virtually all of his life. His father, C. D. Hess, was for many years manager of the Hess Opera company, one of the strongest organizations on the road in the early days. Mr. Hess was a member of the Fraternal Order of Eagles, being a member of the aerie of Sheboygan, Wis.

Prior to coming to Goldfield, Mr. Hess had for years been connected with the Alcazar Stock company at San Francisco, and in accord with wishes expressed before his death, the remains of Mr. Hess were taken there for burial. Mrs. Hess, who was at the bedside of her husband at his death, accompanied the body. Special services, open to the public, were held on June 10 in the Rose Theatre in charge of the Order of Eagles.

Kate Lillienthal.

Kate Lillienthal, once well known as a singer, died on June 8 and was buried on June 12 in potter's field. She was an American girl of good family and had studied music in Leipsic, Berlin, and Bonn. While in Germany she married a man named Lillienthal, a wealthy owner of vineyards. Three children were born to them, and then, the longing for the stage returning, she came to America with her children. She sang in several churches in Brooklyn and Manhattan, when her voice gave out. Meanwhile she heard no more from her husband. Despair brought about her break-down.

Notes.

Edward Daniels, formerly a partner of Larry McCale in a vaudeville comedy act, died on June 7 in an apartment of a hotel he had been conducting on Eagle Street, Buffalo, N. Y. His health failed about six years ago and he retired from the stage, going into the hotel business, in which he was quite successful. He was born in Watertown, N. Y., forty-six years ago and went on the stage in his early youth. He soon gained prominence and was considered one of the best comedians in his line in the profession. He was a member of the Elks, White Rats, Red Men, and T. M. A. Surviving him are his widow, Jennie Daniels, who was on the stage before her marriage, and one daughter, Mrs. Joseph Hausbeck. The funeral took place from his daughter's residence on Sunday, June 9, and the interment was in Elmlawn Cemetery.

Harvey C. Suisabaugh, an old circus man, died at Mattoon, Ill., May 18, aged seventy-five years. He was connected with the Antonio Brothers' Circus in the late fifties, having side show privilege. In 1860 he had same privilege with Babcock and Buckley's Circus. He was a life long friend of J. W. C. Coup, J. A. Bailey, and John Robinson. The past forty years Mr. Suisabaugh had resided in Mattoon, being engaged in the horse business.

Belle Laverde died at her mother's home in this city on June 12 of valvular disease of the heart. With her sister Lillian the deceased had for several seasons past played in vaudeville and with road companies. She was the inventor of the radium effect used by the English Pony Ballet in Pif! Paf! Pouf! at the Casino. The funeral services took place at the Beekman M. E. Church, East Fiftieth Street, on Sunday, June 16.

Frank W. Caldwell, well known as an advance agent and business manager, died at South Westerlo, N. Y., on June 11, of consumption. Last season he was in the employ of the Shuberts, and previously he had been for three years advance representative for Adelaide Thurston. The body was brought to New York for interment.

George A. Walter, organizer of the famous Lombard Quartette, that accompanied Abraham Lincoln on his first campaign, died at his home in Cleveland, O., on June 11. He was seventy years old. He leaves a wife and two sons, one of whom is Eugene Walter, author of several plays.

David S. Griffith, Mayor of Springfield, Ill., and a brother of John Griffith, the actor, was drowned near Springfield on June 12. He was twenty-six years old and the youngest mayor in the United States. Three days before his death he was nominated for Congress. He leaves a widow and one child.

Matt Diamond, who, with his brother Lawrence, who died six months ago, was well-known in minstrel circles as a comedian ten years ago, died at Newcastle, Pa., on June 15. He was fifty-two years of age.

Mrs. Hannah Welch, mother of Frank M. Christie, died at Manchester, N. H., on June 11. Six children survive her.

R. B. Hall, a well-known band master and composer of Portland, Me., died at that city on June 8. He was forty-nine years old.

C. Alex. Zandin, leader of the Turner's Falls, Mass., Military Band, died in that town on June 10 of heart disease, at the age of fifty-six years.

Mrs. Carrie Emma Morana, mother of Calvin Dix, playing Skeezicks in Our New Minister, died at Los Angeles, Cal., on June 9.

AMATEUR NOTES.

Two performances of Daniel L. Hart's The Parish Priest were given at Wilkes-Barre, Pa., on May 28. The author personally supervised the staging, and the play was enthusiastically received. In a well balanced cast there were James Mullahy, Joseph F. Evans, William McGuire, Francis O'Neill, John McCall, Mrs. Betsy Lane Shepherd, Lillian Lohman, Susan Mundy, and D. L. O'Neill, Jr.

The Amaranth Society, of Brooklyn, gave on May 22, at the Majestic Theatre, a presentation of Joseph Entangled. Helene Winter, well known on the professional stage, was most effective and winsome as Lady Verona Mayne. Frances Ibert skillfully played the role of Mrs. Tavender. Among others in the cast were Millie Fessler, Mrs. Margaret Entwisle, James Pennoyer, James Costello, Deane Pratt, Alexander Arnold, and Leigh Thompson.

A Pair of Spectacles was presented at the Dellenger Theatre, Batavia, N. Y., on May 17, and was repeated at Byron on May 22. The production was under the direction of Miss K. V. Hayes, teacher of oratory in the Batavia High School, and Harry D. Crosby. Those prominent in an excellent cast were Jay G. Leacord, Robert L. Steele, Harry Weldgen, Frank Gallagher, Laren B. Manchester, Winifred Cook, Ethel Crofoot, and Mildred Osborne.

A musical play, The Dreamers, by Aulyn E. Kanaston, was presented on May 20 at the Mary Anderson Theatre, Louisville. The piece proved a great hit both because of its merit and the manner in which it was acted. The author played the leading role of Jack Eversleigh. Lottie Whitten Bieract was excellent as a messenger boy. Others who had leading parts were Hattie Hoffman, Pat King, Louis Kieffer, Adolphus Andriot, George Welsh, Tom Shircliff, and Tom Clines. The performance was given under the auspices of the Macklin Choral Club.

A Happy Family was the title of the play presented at the Academy of Music, Philadelphia, on May 23 by the Loyola Dramatic Club. The performance was given under the auspices of the Catholic Young Men's Archdiocesan Union for the benefit of the St. Agnes Hospital. It was a success in every way. Among those who took part were Jane Rutherford, Sallie Kennon, Clara F. Green, May Fealy, Katherine Wilson, Valeria Zavasky, Laura Schoegle, F. E. Brown, F. X. Monville, J. A. Connor, H. A. Stuart, S. J. Brown, James Donohue, J. P. Harkins, and J. McIntyre.

The pupils of the Kilgore School, Philadelphia, presented on May 29 three plays—My Lord in Livery, Old Guard, and Cousin to Them All. Adelaide M. Jones, Irma Schlueter, Anna Stirling, Edward Singleton, Axil Sterner, Norman Force, and Homer Kilgore had the parts in the first. In the second the parts were taken by Eleanore Conly Kilgore, Nan M. Adams, Daniel Dinan, Harry Koehler, and Norman Force. Cousin to Them All was presented by Anna Stirling, Della Meitner, Leonore Stien, Nan M. Adams, Adelaide M. Jones, E. J. Eplar, and Harry Koehler.

The Ladies' A. C. A. of Littleton, N. H., on May 29 gave a performance of The Pirates of Penzance. The opera was staged and directed by Madame Wyse-Fournier. Maude E. Young appeared as Mabel, Emma J. Minard as Ruth, George Gouyer as Frederick, Frank Prescott as Richard, and Harry Gouyer as Major-General Stanley. Madame Wyse-Fournier and George Gouyer also sang the prison scene from Il Trovatore.

Arthur Lewis Tubbs' four-act rural drama, Valley Farm, was presented by the Henry Siegel Dramatic Club at the Dudley Street Opera House, Boston, on May 28. The play was produced under the management of C. D. Miller and was in aid of the Mutual Benefit Association's fund. In a good cast there were Selden Drisko, Edgar Jackson, C. W. Brownell, Chester Carlton, A. S. Aronson, P. R. Ellis, Mabelle Berry, Gertrude Worthy, Emma Cogswell, Laura Marks, Gertrude La Pearl, and Mary Mullaney.

On May 31 the closing exercises of the school of the Montefiore Home, at Bedford, Westchester County, were held. The inmates of the hospital, which is for consumptives, acted a dramatisation of Longfellow's "Miles Standish." There were addresses by Julius Robertson and Julius Hayman.

The senior class of the Rushville, Ind., High School gave at the close of the term a presentation of Ade's Just Out of College. In the cast were Monroe Brechetsen, Ralph S. Stiffler, Allen Hiner, Leon C. Maxey, Ell Martin, Chase Smelser, Denning Havens, Bruce Beck, Guy Kennedy, Elgar Higgs, John Moffett, Francis Moore, Ell Kinney, Ralph Harrold, Margaret Neutzenheiser, Lelah Brechbiehl, Ethel Blackiidge, Georgia Amos, Kathryn Peters, Alice Winship, Nina Pea, Elizabeth Waite, Florence Frazee, Luna Lee, Mabel Myers, Cora Smith, Pearl Applegate, and Grace Kenner. The play was produced under the direction of Thomas J. Geraghty.

The senior play of the College of Liberal Arts, Boston University, was given on June 3 at Potter Hall, New Century Building, Boston. Soldiers Brave and Maidens Fair was the title of the production, which was a comedy of the Colonial period, full of stirring scenes. The various characters were well chosen, and the piece made a hit from the rise of the curtain. The leading part, that of Captain Armstrong, a British officer, was taken by Frank G. Volpe. Ruth Adamson, daughter of a Loyalist, was Agnes Woodbridge. Harry H. Briggs took the part of John Tallmadge, a patriot. The remainder of the cast was: Reuben Adamson, father of Ruth, Calder S. Stoddard; a Servant, Robert G. Bolles; Patience Powell, Edna C. Cullis.

The premiere on June 12 of Peter Peter, the Schwab-Stothart comic opera, was a notable event in amateur circles, playing to an S. R. O. audience at Gothic Hall, Milwaukee, Wis. The action of the piece is based on the discharge, through a complication of circumstances, of Walburga, a German cook, and the search and ultimate recovery. In his travels Sir Peter, a retired American multi-millionaire, has become infatuated by her schwartzsauer, a German dish, and takes her to his castle on Skibo Estate in Scotland. He feels it is necessary to his existence, and we follow the search from one laughable situation to another in rapid order. The book, by Henry E. Schwab, is full of clever lines, and his lyrics have an easy rhythmic swing. Herbert Stothart's music is catchy, and contained several hit songs. Of the cast, Irma Bodden scored heavily as the cook. Walburga, and while all were adequate, Alfred Menzer as Peter, Will Hunter as Rhodes, Myrtle Rolph as Lady Grancie, and Bertram Parry as Lord Burridge, deserve special mention.

CORRESPONDENCE.

Received too late for classification.

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrik, mgr.): To the regret of the theatregoing people in Mobile, the Lyric Musical Comedy co. in The Girl From Paris closed their eight weeks' engagement June 10, to the largest and most enthusiastic audience of the season, there being over 2000 paid admissions. Minnie Jarbeau, Daisy Howard and Jack Henderson received an ovation at the finale of the first act, bringing an appropriate address from Mr. Henderson. Essie Wilkie, who sang and danced the Fergee Man, composed by the able director, Jack Raynes, was conceded one of the best features of the entertainment. At the close of the performance the audience joined the co. in singing Auld Lang Syne. After bidding fond adieu to all their friends, left on a special train for Toledo, O., to fill three weeks' engagement. Manager Neubrik is much satisfied in the finding of the Lyric Comedy co. and its success, and is to be congratulated in his efforts to give Mobile a first-class Summer attraction. Constance Crawley in As You Like It and Everyman, 15.

COLORADO.

GREELEY.—OPERA HOUSE (Wm. F. Stephens, mgr.): Florodora, 11, pleased good audience. Rose Coghlan in Mrs. Warren's Profession 14.

NEBRASKA.

NORFOLK.—AUDITORIUM (E. F. Huse, mgr.): Culligan's National Students 12.

NEW HAMPSHIRE.

PORTSMOUTH.—Chas. K. Harris Stock co., under canvas, opened for week 10, presenting repertoire and vaudeville to fair business first half of week.

NEW YORK.

CORTLAND.—OPERA HOUSE: Wallace and Gilmore have surrendered their lease to Dillon Bros., the new proprietors, who are arranging to have the house thoroughly remodeled and furnished in an up to date manner; company managers may look for better patronage from Cortland in the future. Stephen Burrett, who has been managing the picture shows at the Cortland Opera House, has left to assume the duties of press agent of the Gem Theatre at Peaks Island, this being his eleventh season in this capacity.

OHIO.

DAYTON.—FAIRVIEW CASINO (Elmer Redelle, mgr.): Excellent vaudeville 9-15 continues to draw great crowds in spite of low temperature.

OKLAHOMA.

GUTHRIE.—ELECTRIC PARK THEATRE (J. M. Brooks, mgr.): Sterling Stock co. week of 2: Old Dan Tucker, Man's Honor, A Broken Heart, East Lynne, Faust, Camille; good co.; very good business in spite of rainy weather. The Blackburn Musical Comedy co., which was to play week of 9, was unable to play on account of rains washing all bridges out near Electric Park.

WEST VIRGINIA.

WHEELING.—COURT (E. B. Frangheim, mgr.): The Verdi Opera Co. to giving parts of four operas with fair success; good business.—CARROLL CLUB AUDITORIUM: U. S. R. O. at a premium for the debut as a pianist of Gwendolyn Condace Clemens; her playing left the distinct impress of one combining at once genius with hard and conscientious work; every number she essayed showed a wide comprehension and a degree of unusual technical skill.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Lawrence D'Orsay's vaudeville debut in The Chaffy Earl is easily the most important event in that line in Boston this week and it is the chief feature in the strong bill at Keith's. Others are: Eva Tanguay, Winona Winter, Viola Daly, Mr. and Mrs. Sidney Drew, Seymour and Hill, the Barleben String Quartette, Kathryn A. White, the Kemps, Jack Lorenz, Brady and Mahoney, Frank Bowman, and the Healys.—At the Howard Athenæum the bill includes Little Bob and Pipp and two dogs, Crowley and Killeen, Maxsmith Duo, Charles Farrell, Ella Richards, the female minstrels, George B. Alexander, Allen and Keely, Musical Hodge, Dot Davenport, Flinn and Ford, Howard Comedy Four, and the Sumner Stock co. of burlesquers.—The Belleclaire Brothers remain for one more week at the Orpheum, where the other features are: In the Latin Quarter, by Viola De Costa and co.; Mosher, Houghton and Mosher, Welch, Francis and co., Almont and Dumont, Eluka and King, Chadwick Trio, and Sue Smith.—The Medford Boulevard opens this week with Mullen and Corelli, Pascatel, Madge Maitland, Eckhoff and Gordon, Gayety Quartette, and Fraser Trio.—In addition to the stock co. at the Lyceum there is an olio, which consists of Bahannon and Corey, West and Williams, Madison and Burke, Charles Mackie, and Ward and Raymond.—To make continuous the vaudeville bill with the Palace Stock co. the acts are by Toy and Toy, James Weitzel, Frank Coomber and Annie White, Huth and Foster, Jordan and Brennan, and Diette and Morin.—Still more of the Minstrel Maids at Austin and Stone's, and in addition vaudeville acts by the Wesley Mavris co., the Winstanleys, Pas-Ma-Ha Trio, Marron and Marron, and Booker and Booker.—J. W. Gorman's Alabama Troubadours furnish the entertainment for the opening week at Lexington Park.—Norumbega Park has this week: The Wheelers, Hathaway and Siegel, Quaker City Quartette, Caron and Farnum, and Emerson and Van Horn.—Paragon Park opened most auspiciously 15, and with many new attractions. This week the outdoor bill is made up of Speedy, the driver, and the Norins.—Beachey and his airship have left Wonderland, but all the other attractions remain with these open air features: "Sandy" Chapman, George and Harrington, the Nohrens, Work and Ower, the Josselyn Trio, and Walter Brooks. JAY BENTON.

CHICAGO, ILL.—At the Majestic this week: Grigolatis Aerial Ballet, Marvelous Volta, Jack Wilson and co., Charles L. Fletcher, Rialto Comedy Four, Bernarr's Marionettes, Imhoff, Conn and Corinne, McIntyre and Bennett, De Onzo and McDonald, Morgan and McGarry, Katie Johnson, Surazall and Barzall, and Burns' Comedy Trio.—Olympic (probably Chicago Opera House, on account of fire): James J. Corbett and co., Lalla Selbini, Four Ouette Sisters, Ben Welch, Harry and Margaret Daly Vokes, Kinsley and Lewis, Dawson and Whitfield, Roscoe and Simms, Bissett and Scott, Wilson and De Monville, George Sefton, Brooks and Clark, Elite Comedy Four, and Albright Sisters.—Coliseum: Krell's Band and vocalists.—Bismarck Garden: Carl Bunge's Band.—Riverview: Train Robbery, Conway's Band, concerts and concessions.—White City: Mundy Animal Show, vaudeville, Annette Kellerman, Inverotes concerts.—Sans Souci: Vaudeville, Ferullos' Band, etc.—Chutes: Monkey orchestra, vaudeville and concessions.—Empire: Blue Bell Burlesquers.—Trocadero: Stock burlesque.—Ensson's: Frank Finney, Ed. Morris, Chris Lane, Carrie Seitz, Minnie Amato, and stock.—Items: Hits at the Olympic last week included the Kimonos in a novel musical act, Foy and Clark, and Willie Weston, who got many encores. The musical act of Brockman and the Phillips Sisters went very well, and Emil Hoch's act pleased. The Olivetti Troubadours got a great deal of applause and Bellong Brothers' act was popular.—There were several hits on the good bill at the Majestic last week, including Ed. R. Burton and Corney Brooks in a tiptop comedy act with excellent songs and parodies, James J. Corbett, with a monologue, all good; Cliff Gordon, who caused continuous laughter, and Lalla Selbini, ably aided by the capital midget comedian. OTIS COLBURN.

PHILADELPHIA, PA.—Keith's week of 17-22 offers Cecelia Loftus, Ye Colonial Septette, Dillon Brothers, Juggling Burkes, Claude Gillingwater, Pat Rooney and Marion Bent, Guyer and Crispi, Al. Weston and co., Two Albertys, Eugene Joly, Howard and Lewis, Clarke, Bergman and Mahoney, and the Dunedin Troupe. Patronage continues up to the usual high standard.—Chestnut Street Opera House: Elsie Janis (second week), George Fuller Golden, Three Yoscarys, Bellman and Moore, Grace Hasard, Taylor Twin Sisters, Will H. Fox, Hill and Sylviani, and Nellie Beaumont and her Mad Marigolds. Business very good.—Bijou: Inauguration of the Summer season with a stock co. of excellent material with good prospects.—Trocadero: Billy Watson's stock co. continues to good patronage under the title, Cozy Corner Girls.—Lyceum: Daisy Lily Burlesquers Stock co. in pleasing features, with profitable returns.—Bon Ton: Chicago vaudeville, with Frank Lamona, Lhopman Sisters, and Johnson and Browning the main cards.—All the burlesque houses will remain open to catch the big business anticipated week of July 15, the B. P. O. Elks' convention. S. FERNBERGER.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 17-22: Camille D'Arville, Fadettes Orchestra, Clayton White and Marie Stuart co. in Mazie, Grace Cameron, Margaret Wycherly and co., Sidney Deane and co., the Great Trovato, Cartmell and Harris, Mason and Shannon, Bessie Valdare Troupe, Cook Brothers, La Belle Veola, and Kaufmann Brothers. Business last week was capacity daily.—Nixon (Thomas P. Kirk, Jr., mgr.): The Gibson Girls, Williams and Tucker, Julian Rose, Harry Bulger, Sydney Grant, W. C. Fields, Irene Lee and her Kandy Kids, and the Great Tourbillon Troupe. Last week's business was very large.—Hippodrome (Ira J. La Motte, mgr.): Cheneworth and Ferral, the Hernellas, Jeanette Clifford, Irene May, and Bon Ton Sisters. Large attendance prevails.—Dream City Park (Stanley C. Vickers, mgr.): De Lucca's U. S. Band retained, and Silvera and Emerie, acrobats, special open air feature.—Luna Park: Don Phillipoini and his Spanish Band hold the band pavilion. The weather now being more seasonable these parks and the traction parks are now drawing larger crowds. ALBERT S. L. HEWES.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The main number on the programme 3-8 was Lillian Burkhart in A Passing Fancy, which she played very cleverly; Tosca, the juggler, is back once more, creating much fun in his unique act. A splendid number was that of the Royal Musical Five. Carroll and Baker do a capital bit of clogging in their Hebrew comedy stunt. On the holdover list were: Ethel McDonough, Kramer and Belklaire, Mathewes and Ashley, and Volta, the electric marvel. DON W. CARLTON.

KANSAS CITY, MO.—The usual bill of four numbers in the German Village at Electric Park 9-15 was headed by Neal Abel, a song and dance artist, who recently closed his season with the Primrose Minstrels. His work was loudly applauded, while other acts by Pauline Moran, Devine and Williams and Newell and Niblo were scarcely less well received.—In the Wigwam at Carnival Park 9-15 a very entertaining bill, consisting of Ball and Zell, Elinore Hatch, Davis and Davis, and the Mercedes Duo, pleased good crowds. D. KEEDY CAMPBELL.

JERSEY CITY, N. J.—Keith and Proctor's (Frank Burns, mgr.): The bill offered 10-15 was a good one in every respect, and the attendance is big. Appearing were the Four Huntings, the Big City Quartette (Bob Webb, Bob Stevens, Geoffrey O'Hara, and Ed Metcalfe), Mareena, Nevarro and Mareena, Phil and Nettie Peters, the Craigs, and the Four Sunbeams. Commencing 17 this house will be strictly union.—Items: Appearing at the Elks' social 12 were Ed Keefe, Anna Atkinson, Fulton and Bird, and G. M. Borst.—Phil and Nettie Peters have a clever act. WALTER C. SMITH.

SAN FRANCISCO, CAL.—The Finneys were the topliners at the Orpheum 2-8. Les Kineres Moulin in their balancing act furnished a pleasing number. Others were: Emerson and Baldwin, James J. Morton, Four Fords, Sutcliffe Troupe, Werden and Gladdish, and Valerie Bergere and co.—National: Sloan and Sousa, Howard Brothers, Bradley, Martin and co., the Harry La Rose co., Gil Brown, and Baker Troupe.—Empire: Southern Quartette, Esco Ives, Salvail, Fay, Foley and Fay, and Charles A. Mason and co. HARRY E. DE LASAUX.

CINCINNATI, O.—At Chester Park 9-15 were: Kalacratus, the juggler; Tom and Edith Almond, Coyne and Tinlin, and the Country Choir Quartette.—Coney Island had Demonde and Dinsmore, Casad and De Verne, the Aheams, and Mr. and Mrs. Fred Lucier.—At the Lagoon were: Hanson and Drew, Zella, Feldman and Ball, the Rosar Trio, and Van der Koos, magician. H. A. SUTTON.

ALBANY, N. Y.—Al-Tro Park (Max Rosen, mgr.): This resort has attracted crowds despite unseasonable weather. The bill week 10-15 included Four Londons, Paula Piquet, Work and Ower, Beaumont's punies, and the White City Band.—Electric Park (F. G. Williams, mgr.): This resort is doing nicely; the vaudeville theatre opens next week. G. W. HERRICK.

BALTIMORE, MD.—The bill at Electric Park is headed by Professor Dubois and his monkey. Others are: Phil and Nettie Peters, the Craigs, Tom Moore, and Banks and Newton. On Wednesday evening, 19, Edwin A. Relkin presents Mr and Mrs. Boris Thomashefsky in The Dreamer.—The European Sensation Extravaganza co. is at the Gayety. HAROLD RUTLEDGE.

TOLEDO, O.—The cold and wet has but little effect on the Farm patrons, as the theatre is inclosed in glass and is very comfortable. Watson's Farmyard Circus, Avon Comedy Four, La Veola, Fred Morton, Delturelli and Glissando, and Tom Ripley pleased 9-15. C. M. EDSON.

BUFFALO, N. Y.—Shea's: Stella Mayhew, Gunaro's Band, White and Stuart, Zanelle-Vernon co., Elsha and King, Julius Tannen, Otto Brothers, and Cartmell and Harris pleased 10-15.—The High Flyers were at the Lafayette. F. T. O'CONNOR.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.): Business excellent week 10-15. The bill included Joe Welch and co., Phyllis Rankin, Harry Davenport and Eva Gray, Ernest Hogan, Leon Morris' Pony Circus, Charles F. Semon, Murray Sisters, and Martinetti and Sylvester. Week 17-22: George Primrose and co., Emil Subers, Monetti Troupe, McKenzie and Shanna, Lind, Emmett De Voy and co., and Bowers, Walters and Crocker.—Lyceum (M. E. Wolff, mgr.): Fine houses week 10-15. The bill embraced Grace Hasard, the Saberas, Harry Tate's co., Eva Williams and Joe Tucker, Olympia Quartette, Julian Rose, and Vinetti's horses. Week 17-22: Victor Herbert's Song Birds (return), Victor Moore, and others.—Ontario Beach Park: Rose and Lonzier, Four Rattlas, Globe of Death, and Ronetti's Band entertained big crowds week 10-13.—Glen Haven Park: Ah Ling Foo, John F. Clarke, Mr. and Mrs. Arthur Young, Kittie Trio, and Eldora and Norine amused large attendance week 10-13.

LEAVENWORTH, KAN.—People's (Maurice and Charles Cunningham, mgrs.): An excellent bill 9-15, including Pettner, Wood and Fox, Wayne Christy, Haslett and Krampe, Laura Jones, and O'Rourke-Burnett Trio. Manager Cunningham's Summer theatre opens week of 16.—Orpheum (G. B. Martyne, mgr.): The usual good attendance and bill, including Cole's dogs, Seaman, Chatham and Rogers, Francis Sullivan, Wallace and Beach, and C. B. Martyne. This house closes season 22. Necessary repairs will be made, and it will reopen Sept. 1.—Air Dome (Charles Lester Keane, mgr. and owner): After weeks of continuous bad weather this theatre has been put under canvas. Matinees will be a daily feature; the extra good bill week of 9 includes Helen Whitman, Trumm, J. B. Rentch, Noblette and Marshall, Leslie Pomeroy, and Campbell and Brady.

CAMDEN, N. J.—Woodlynne Park (H. D. Le Cato, mgr.): The Garnella co. opened here for one night 10, and the rest of the week was devoted to vaudeville, including Dixon and Anger, Smith, Conway and W. Bale and Payne, Garnella and Shirk, Batchelor and Buskirk, and Edna Fitzpatrick.—Item: Dr. Long's new theatre will be opened on Labor Day, with Keith vaudeville.—M. Block, of Bradenburg's Philadelphia museum, is stage manager at Woodlynne Park.—Dell Taylor, business manager of the Camden Theatre, is managing the new pier at Ocean City, N. J.—M. W. Taylor, manager of the Camden, is seeking recreation at his bungalow in Chesapeake City, Md., cruising about its waters in a new yacht.

SPRINGFIELD, O.—Orpheum (Gus Sun, prop. and mgr.): The Martinez, Rainbow Sisters, George E. Murphy, Ray Ogden and co., Kopeland and Themar 10-15 pleased good business. Week 17-22: The Cunninghams, Mary Madden, Medallion Duo, and Lemules and Lemules.—Spring Grove Casino (C. F. Powell, mgr.): A fine bill 9-15, consisting of Lewis and Harr, Kelly and Violette, Sadi Alfarabi, Rappo Sisters, and as an outside attraction, the diving horses, King and Queen. All acts were good and patronage was large. Week 16-22: The Five Columbians, Don Carlo's dogs and monkeys, Al. Lawrence, and Robinson and Cameron.

SCRANTON, PA.—Family (H. R. Smith, mgr.): Will H. Smythe, Joe Palmer and Billy Saxton, Bennett Sisters, Queen and Rose, Juliet Fields, and Dawson, Mack and co. 10-15. Bill and business good.—Mack and co. 10-15. Bill and business good. Dawson, Mack and co. scored a hit; Queen and Rose and Juliet Fields deserve special mention. Charles Harris, Atlanta Spencer, Fitzgerald and Quinn, the Mascagnis, Camillo and Fons, and Will H. Smythe 17-22.—Luna Park (J. A. Atherton, mgr.): The Lawrence Band and Apdale's animals 10-15. Business good, notwithstanding the cool weather.

RACINE, WIS.—Bijou (Bijou Amusement Co., owners; Campbell and Danforth, mgrs.): Good bill and satisfied audiences week ending 9. Joseph Lehman and co., Joseph Callahan, Jack King, Three Troubadors, and De Keyto pleased.—Wigley Hall (W. C. Tiede, mgr.): Fair patronage, and bill week ending 9: Buckeye Trio, Melroy Trio, the Campbells, Dewey Miles, Brand and Lakena, Joseph Kradwell, and Oliver Wilber.

JOHNSTOWN, PA.—Park (H. W. Scherer, mgr.): Week of 10-15: Hill, Cherry and Hill, Clark and Bradley, the Teddybear Girls, Tom Mack, Frank Clayton, and Cook Brothers are all good acts, especially the last named. Business continues fine.—Luna Park (Charles F. Edwards, mgr.): Gruet and Gruet, Parker Brothers, Harrigan and Miles, and Kitty Stevens are pleasing good business. In addition Master Harry Reighard, a local boy soprano, is regularly engaged to sing new songs each week.

NEW ORLEANS, LA.—Now that the warm weather is upon us crowds averaging 10,000 nightly congregate at West End, on Lake Pontchatrain, where an excellent military band, under the direction of Emile Tosso, is to be heard in concert. Four good vaudeville features were present 9-15, consisting of the Pelots, jugglers; Irma Orbasany's cockatoos, Kremka Brothers, comedy gymnasts, and the Musical Goolmans. Many side shows are in evidence.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Opened 10 to big crowd. The Jackson Family were headliners, Don and Thompson, Jennings and Rentfrew, Leo and Chapman, Carberry and Stanton, also special attraction 9, Brooke's Chicago Marine Band in afternoon and evening concerts, drew large crowds.—Item: Temple of Vaudeville has closed for the season. Harry Triskett, treasurer at the Temple, has taken the same position at Robison Park. This is his second season there.

AKRON, O.—Lake Side Casino (Harry A. Hawn, mgr.): Klein, Ott Brothers and Nicholson, Seymour's dogs, Joseph R. Ketler and co., Sherman and Fuller, and Murry K. Hill 10-15. Clever artists; large attendance.—New Pavilion (Achille Phillion, mgr.): Doyle-Emerson Trio, Daly and O'Brien, Holmes and Waldron, Anna H. Golde, and Professor Talkerton 10-15. Attendance and bill good.

EAST LIVERPOOL, O.—Rock Springs Theatre (P. M. Cooley, mgr.): Donat Bedini and dogs, Earle and Bender, Armstrong and Clark, Julia Redmond, Al. Haynes and co. Excellent bill, pleasing good houses. Recreetc's Band 16. Week 17: Kelso and Leighton, McPhee and Hill, Marion and Pearl, Petching Brothers.—Gayety (T. F. Manley, mgr.): Continuous vaudeville to big business.

SPOKANE, WASH.—The Tanakas, Japanese magicians, head the card at the Washington 10-15. Dan Roby has funny sayings and a trombone imitation. John and Bertha Gleason and Fred Houlihan play the piano, sing and dance. Gertrude Gebest is a clever singing comedienne, and does an interesting race story and violin imitation. James F. Dolan and Ida Lenhart have a good burglar sketch.

LONDON, CAN.—Springbank Park (T. W. Logan, mgr.): The season opened 3 with Edith Harriet, Ruby Wiswell, Campbell and Baird, Harry Watson, Palmer Sisters, and Professor G. Senow. The bill for 10-15 includes Alice Vossler, Clark and Stockwell, Rhea Robinson, Professor Pender, and Madell and Corbley. Attendance has been light, owing to cool weather.

JAMESTOWN, N. Y.—Celeron (J. J. Waters, mgr.): Bill and business good 10-15. Cold and rainy weather still keeps down attendance. Young America Quintette, McPhee and Hill, Marion and Pearl, the Great Richards, and Kelso and Leighton made up a good bill.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Elizabeth Murray, Five Juggling Mowatts, Clivette, Mueller and Muller, and Snyder and Buckley (tremendous hit) drew great crowds nightly 10-15. Coming: John Robinson's Circus, 18; Barnum and Bailey's Circus Sept. 2.

TROY, N. Y.—New Rensselaer Park, under the management of James M. Wilson, was opened May 30 to immense crowds. Vaudeville attraction began 10, consisting of Overing Trio, Rado and Burtram, Great Martyne, Oliwere Trio, Gaylor and Graff, and Veldy Trio. This will be Troy's popular Summer resort.

FORT DODGE, IA.—Majestic (Bennett and Silvermail, props.): Surazal and Razall in The Man, the Piano and the Girl, William McGarry, Trumps, the legless marvel, and J. K. Hunter scored 3-9. Week of 10 opened to big business with Hagan and Wescott, Jesse A. Manola, and J. K. Hunter.

GLENS FALLS, N. Y.—Empire (J. A. Holden, mgr.): Hadley's pictures 10; two performances. Business and pictures good.—Item: The regular season has closed. Moving pictures will be run during the Summer months by Alvin and Stath at the Empire. Cole Brothers' Circus is billed here for 27.

PORTLAND, ORE.—Pantage's: Russell Family, the Frohmans, Leo White, Elverta, Gordon and Chicon, and Nancy Rice 3-9.—Grand: James and Sadie Leonard, Richard Anderson, Harry Booker and co., Miller and McCauley, Clever Conkey, Mlle. Cantarefnil, and Frederic Roberts.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, prop. and mgr.): Professor C. A. Davis, Elliott, Belair and Elliott, Charles Ahern, Wynn and Lewis, Blanch Washburn and co., Warren and Faust, and Four Zarrows to large and enthusiastic audiences 10-15.

ATHENS, O.—Lyceum (Slaughter and Finsterwald, mgrs.): The bill week 10-15 includes Earle Sisters, the Freese Brothers, Roe Reaves, Sadie Lamothe, Le Roy and De Mandeville, and others. Business good.

NEWARK, N. J.—Proctor's: Thomas J. Ryan-Richfield co., Herbert Lloyd, Peter Donald and Meta Carson, Mr. and Mrs. George W. Hussey, Milton's dogs, Dora Ronca, Majestic Trio, and the Schenck-Marveill co.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Bedouin Arabs, Lasky-Rolfe Quintette, Shields and Rogers, Dorothy Kenton, and the Royal Hungarian Orchestra pleased good audiences week of 9-15.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Stemm and Le Grange, Burton Sisters, Earl Flynn, and Al. Leonhardt 3-8. Attractions and business good. Don Leno and his ten "Happy Youngsters," May Searey, Earl Nicholl, and Patrick Luna 10-16.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): George Delmas, Casey and Casey, Edna Campbell and Mollie Hall, Carlton and Terre, Olney and Cunningham, Lewis McCord and co., and Vesta Montrose 3-8 pleased crowded houses.

ADRIAN, MICH.—Bijou (A. M. Starmont, mgr.): Professor Burke and dogs, Ogerita Arnold, Marquis and Lynn, Frank A. Voegt, and Chauncey Page 10-15 made a good bill, to good business.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Byron and Blanch, the Rossleys, Bessie Shaffer, Vera Hopkins, and Trixie Bennett 10-15. Good bill and business.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): Joseph Lehmann and co. in A Fool's Wisdom, Frank Voegt, Harry and Mae Howard, Clarke and Temple, and Elmer Matthews scored 10-15.

LANCASTER, O.—Chestnut Street Opera House (W. H. Cutter and Co., mgrs.): The Lees and Tulsa and the Majestic Comedy Four 9-15. Lottie Symonds, Arnott and Gunn, and Smith and Dunn 16-21.

CONNERSVILLE, IND.—Vandette (J. J. Granger, mgr.): Fillmore and Adams, Dorothy Vaughn, and Rose and Goulet 6-8. Two Macks, Majorie Moore, and Harrison Brothers 10-12. Business good.

SUNBURY, PA.—Island Park (Fred J. Byrod, mgr.): Mons. Herbert, Ben Franklin, Little Toodles, Fox and Ward, Goldie Fulce, and Mr. and Mrs. Robert Hyde to S. R. O. 10-15.

LIMA, O.—Orpheum (Will C. Williams, mgr.): Eral, Mitchell and Browning, George Austin and co., Manhattan Newsboy Quartette, Madgiline Kifer, and the Three Planets pleased 10-15.

MADISON, WIS.—Majestic (Biederstaedt Brothers, mgrs.): Anna Eva Ray, mind reading and somnolency; Stoddard and Wilson, Hedrix and Prescott, Eleene Sheridan, and Earl Morse 10-15.

POTTSVILLE, PA.—Family: Same bill as week 3.—Tumbling Run Park (L. Neal, mgr.): Hughes and Hazleton, Wills and Ransler, Ben Reinhold, Carl Brehmer, and P. J. Dornan pleased 10-15.

CHEYENNE, WYO.—Novelty (T. J. Cahill, mgr.): Thomas Doyle and Wills and Barry 3-10 pleased good houses. Frank Jerome, Barnes and Edwin, and Lazar and Lazar 10-17.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Casey and Le Clair, Arthur Rigby, the Bartelmes, and Abram and Johns 10-15. Business big.

VAUDEVILLE JOTTINGS.

Robert Hilliard closed his season at the end of the Union Square Theatre engagement. His co. included George Seybolt, George Holland, Herbert Warren, and Leroy Johnson.

A daughter was born to Mr. and Mrs. Charles N. Kohl at their home, 174 Fremont Street, Chicago, on May 30. Mrs. Kohl was formerly Ruth Nelta.

Will H. Fields opened his park season on June 9 and will play about six weeks more before he starts rehearsals with The Four Corners of the Earth in Chicago. He will play the Jew comedy part and do his specialty, singing his own songs.

C. W. Gray, of Watertown, N. Y., has abandoned the idea of converting the State Street Methodist Church into a vaudeville theatre. Instead he will move the building and erect on its site next Spring a modern theatre, for which plans have not yet been drawn.

The Scenic Theatre, a new moving picture house, was opened last week at Hartford, Conn.

Walter McRaye, the Canadian humorist, and Lucy Webling, of London, England, will be married shortly. Miss Webling was the original Little Lord Fauntleroy in England and is at present playing Peter Pan. After the wedding Mr. and Mrs. McRaye will enter vaudeville in a sketch written by Peggy Webling, a sister of the bride to be.

Josephine Sabel was very extensively booged before she opened at the Tivoli, Cape Town, S. A., on April 17, and was strongly featured in the programmes.

Menifee Johnstone will sail for Europe June 27 with his family of six for an indefinite stay. Lorimer Johnstone will assume his role in The Operator, which is to be seen in vaudeville soon.

Jessica Cree, the whistler and vocalist, who has been with the Vassar Girls this season, will head her own act next season. A whistling chorus will be a feature of the act.

May Edouin and Fred Edwards are touring England, appearing in separate acts. Miss Edouin is offering a singing specialty, with changes of scenery and costumes for each song, and Mr. Edwards is using Herbert Hall Winslow's sketch, The Kleptomaniacs, done on this side by Rice and Cohen.

Millard Brothers, the cyclists, are spending a two weeks' vacation at Mrs. Bob Millard's Summer home, Massabesic Lake, Manchester, N. H.

Haley and Bond, the musical comedians, have issued an elaborate circular, at the bottom of which is this reassuring notice: "If you engage us we will positively not disappoint you. We carry our instruments with us and do not depend on any express company to deliver the same to places of engagements. No trunks to worry you and us."

During the parade of the Sells-Floto Shows in Salt Lake City on May 22 a team of horses belonging to a hackman ran away, throwing the occupant of the vehicle to the street. He was badly injured and will bring suit for $1,500 damages.

Joe Welch is still playing At Ellis Island, in spite of the injunction obtained by W. C. De Mille. The injunction forbids Welch to play De Mille's sketch, The Land of the Free, and upon the advice of his attorney Welch has kept on playing. De Mille claimed that At Ellis Island is practically The Land of the Free, under another name.

Kitty Gordon, a pretty and popular serio-comic, who is at the London Pavilion, was shot at three times on the night of June 1, while riding in a motor car in the suburbs of London. The shots missed their mark and the assailant escaped. Miss Gordon was quite upset, but was consoled by seeing her picture and a long story of the shooting in some of the daily papers.

Robert Gardiner will continue to manage the Crystal Theatre in Denver, which was sold recently by George Ira Adams to Edward Ackerman, president of the Empire Theatre Circuit of San Francisco.

"Father Bill" Daly, the horse owner, became a vaudevillian for one performance a few evenings ago, when he appeared at the Brighton Beach Music Hall in a skit called Father Bill and His Jockey Boys, for the benefit of the Church of the Guardian Angel at Coney Island. The affair drew a large audience.

Two millionaires who persisted in interrupting the performance at Hammerstein's Paradise Gardens one evening last week were ejected by four colored ushers. They were arrested on the street, but were released by the patrolman before they reached the police station, through the intervention of a friend who whispered some secret into the ear of the officer who had them in charge.

Frank Mayne has been engaged for an important role in The Follies of 1907, which will be produced shortly at the Jardin de Paris. Mayne was engaged to replace Lee Harrison, who has been compelled to seek recuperation from a recent illness at Mt. Clemens.

William Hammerstein, known as "William the Silent," gave several aspiring players a chance to try new acts one evening last week at his home. The occasion was his son's birthday, and Mr. Hammerstein used this unique method of furnishing entertainment to his guests. It is not on record that any of the trial turns made a hit of sufficient proportions to warrant an indefinite roof engagement.

Joseph Hart had to make a flying trip West a few days ago, bringing with him two young women to fill gaps in the ranks of the Dancing Dalsies, caused by the sudden departure of two "Dalsies," who decided that they needed an immediate vacation.

Elsie Janis recently spent a day at her old home in Marysville, Ohio, visiting her aunts. While she was in Columbus Miss Janis distributed several hundred toys to poor children. These toys had all been presented to her by admiring friends during her Vanderbilt Cup season. Miss Janis will spend July and part of August with her mother at Shelter Island.

Calle and Kunsky are building a small vaudeville house at Monroe and Farmer streets, Detroit. It will be ready for opening by the end of the Summer.

The members of a military band playing on the commonwealth plan at a well-known resort, during the recent unseasonable spell of weather, divided $23 between them at the end of a week.

Alice Lloyd, who sails for England to-day (Tuesday) made her farewell New York appearance at the Jardin de Paris last evening, when she was presented with a loving cup—not from Percy G. Williams, who lifted her from obscurity to fame in a single night.

Justice Truax on Thursday last issued a temporary injunction restraining Mayor McClellan and Chief of the Bureau of Licenses Corrigan from interfering with the moving picture theatres in this city. The proprietors of the resorts have formed an association to protect their interests, with Nicola Serphine as president.

Carl Hagenbeck has opened a novel wild animal exhibition near Hamburg. It is a park of twenty-six acres, so arranged that the various beasts appear in natural surroundings. Instead of cages the animals are confined in spaces bounded by cleverly concealed ditches, which it is impossible for them to cross. There are 600 animals in the inclosure, valued at $250,000. They include thirty-five lions, seven tigers, twenty-four elephants, six leopards, six bears, four rhinoceroses, and two hippopotami.

Virginia Ainsworth returned from Europe a few days ago, and may play a few vaudeville dates here before she goes back to London in the Fall to appear in pantomime at Drury Lane Theatre.

Al. Sutherland is looking after the booking for the Floating Palace at Jamestown. The Palace is anchored 1,000 feet from shore, and is elaborately fitted up. Performers who play engagements, may, if they wish, board and lodge on board the boat, and it is promised that the week's stay will be made extremely pleasant.

Edward B. Adams and Lillian Hoerlein will open their vaudeville season the first week in July, appearing in a novelty sketch, assisted by Virginia Lee Marie Murray and co., under the management of Jesse L. Lasky.

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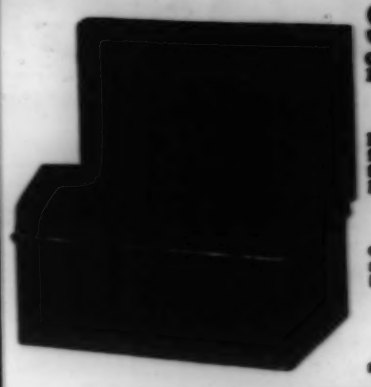

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